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A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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out his hand and said, "You're Mr. Tennyson. Look here, sir, here am I. I've been drunk for six days out of the seven, but if you will shake me by the hand, I'm d—d if I ever get drunk again." A curious practical vindication, this, of Matthew Arnold's famous definition of poetry.

The paper dealing with Mr. Ruskin is slighter than its two companions: very winning and pleasant in its way, but less a paper of personal reminiscence than of finely sympathetic comment upon the great writer's own published recollections of "things memorable" in his life. One gets, however, a very delightful impression of Brantwood and its master. One morsel of personal story, though given at second-hand, is worthy of preservation, as exhibiting the kindly side of a great man whose kindness was certainly not the quality by which he is best remembered:

"I heard a pretty account once from Mr. Alfred Lyttelton of a visit paid by Ruskin to Carlyle in the familiar room in Cheyne Walk [Row?] with the old picture of Cromwell on the wall, and Mrs. Carlyle's tables and pretty knickknacks still in their quiet order. Mr. Ruskin had been ill not long before, and as he talked of something that he cared about, Mr. Lyttelton said his eyes lighted up and he seemed agitated and moved. Carlyle stopped him short, saying the subject was too interesting. 'You must take care,' he said, with that infinite kindness which Carlyle could show; 'you will be making yourself ill once more.' And Ruskin, quite simply, like a child, stopped short. 'You are right,' he said, calling Carlyle "master," and then went on to talk of something else, as dull, no doubt, as anything could be that Ruskin and Carlyle could talk about together."

Mrs. Ritchie has been able to include in her record a little group of letters addressed by Mr. Ruskin to Mr. Watts and Mr. Burne Jones, which are very characteristic, and specially interesting, as disclosures of these writers' strong feeling for that technique of art which certain superficial critics accuse him of ignoring or undervaluing. There is, of course, in *Modern Painters* and elsewhere, much criticism of pictorial work from the ethical and emotional sides which might have been written by an inspired amateur; but no amateur, however inspired, could display the actual knowledge shown in the analysis of Titian's working methods, or in the directions for the attainment of perfection of modulation and purity of local colour. After speaking of the mottled and broken execution induced by much work with chalk point, and recommending the study of "a piece of absolute modulation," such as the head of the kneeling figure in Sir Joshua's "Three Graces," Mr. Ruskin continues:—

"Again, the chalk drawing has materially damaged your perception of the subtlest qualities of local colour. When a form is shown by a light of one colour and a reflex of another, both equal in depth, if we are drawing in chalk we must exaggerate either one or the other, or the form must be invisible. The habit of exaggeration is fatal to the colour vision; to conquer it you should paint the purest and subtlest coloured objects on a small scale, till you can realise them thoroughly. I say on a small scale; otherwise the eye does not come to feel the value of points of hue."

It would not be easy for a Slade Professor

or other hortatory person to put a greater weight of practical instructiveness into four short sentences.

When Mrs. Ritchie wrote her records not only Mr. Ruskin but Lord Tennyson were still with us. The Brownings had, however, passed away, and it is therefore natural that in the pages devoted to them the personal note should be more plainly audible than in the other papers. Mrs. Ritchie's friendship with the married poets was long as well as intimate; for she remembers Mr. Browning in his comparatively young days when he was still writing for a British public who loved him not—a short dark man, with a frank, open countenance, long hair, which even then was streaked with grey, noticeably white teeth, and a habit of opening his mouth wide when he spoke, which is often noticed as an instinctive physical indication of an opulent and lavish nature, with no small reticences or calculating economies. "He was always young," writes Mrs. Ritchie, "as his father had been before him"; and every touch in her portrait deepens the impression left by the seventeen volumes of his poetry of a robust and eager vitality that belongs essentially to adolescence and early maturity. With this perpetual youthfulness he had also the prevailing sanity of nature, which prevented his being infected by the intellectual epidemics to which so many of his contemporaries fell victims. Mrs. Ritchie tells us that the earliest memory of Browning which remains with her is of a certain morning when

"He and my father and Mrs. Browning were discussing Spiritualism in a very human and material fashion, each holding to their own point of view, and my sister and I sat by listening and silent. My father was always immensely interested by the stories told of Spiritualism and table-turning, though he certainly scarcely believed half of them. Mrs. Browning believed, and Mr. Browning was always irritated beyond patience by the subject. I can remember her voice, a sort of faint minor chord, as she, lisping the 'r' a little, uttered her remonstrating 'Robert!' and his loud, dominant baritone, sweeping away every possible plea she and my father could make; and then came my father's deliberate notes, which seemed to fall a little sadly—his voice always seemed a little sad—upon the rising waves of the discussion."

It need hardly be said that Mrs. Ritchie gives no countenance to the silly rumour that the married happiness of Browning and his wife was seriously embittered by difference of opinion concerning the raps, turnings, and other so-called "spiritual" manifestations. Probably the *canard* never came her way, for these things have a trick of evading the quarters in which they might meet with authoritative contradiction. All testimony bears witness to the fact that this marriage was in very deed one of those perfect unions which are generally accounted rarer among writing men and women than in the outside unliterary world. The presiding spirit of the home makes a winning appearance in a passage which must serve as a last quotation from a book of rare and captivating pleasantness.

"All the more vivid is the recollection of the peaceful home, of the fireside where the logs

are burning while the lady of that kind hearth is established in her safe corner, with her little boy curled up at her side, the door opening and shutting meanwhile to the quick step of the master of the house, to the life of the world without as it came to meet her in her quiet nook. The hours seemed to my sister and me warmer, more full of interest and peace, in her sitting-room than elsewhere. Whether at Florence, at Rome, at Paris, or in London once more, she seemed to carry her own atmosphere always; something serious, motherly, absolutely artless, and yet impassioned, noble, and sincere. I can recall the slight figure in its thin black dress, the writing apparatus by the sofa, the tiny inkstand, the quill-nibbed pen—the unpretentious implements of her magic. 'She was a little woman; she liked little things,' Mr. Browning used to say. Her miniature editions of the classics are still carefully preserved with her name written in each in her delicate, sensitive handwriting, and always with her husband's name above her own, for she dedicated all her books to him; it was a fancy she had. Nor must his presence in the home be forgotten any more than in the books—the spirited domination and inspired common sense which seemed to give a certain life to her vaguer visions. But of these visions Mrs. Browning rarely spoke; she was too simple and practical to indulge in many apostrophes."

I did not intend to add another word, but I must note the perfect felicity of one phrase of characterisation. "Inspired common sense"—that is the note of all great and abiding poetry. We find it in Homer, in Virgil, in Shakspeare, in Browning, in Tennyson. Some readers of this notice will know that the writer of it is not merely echoing the opinion of the hour when he says that he finds it also in the work of a poet who is, happily, still with us—Mr. William Watson.

JAMES ASHCROFT NOBLE.

Lancaster and York. A Century of English History (A.D. 1399-1485). By Sir James H. Ramsay of Bamff, Bart. In 2 vols. (Oxford: Clarendon Press.)

SIR JAMES RAMSAY has vowed himself to the task of writing a "verified connected narrative of the first 1500 years of the history of England," and he now presents us with an instalment dealing with the last century of his choice. There is evidence of no ordinary enthusiasm in the collection, verification, and arrangement of the multitudinous details which crowd the pages of his handsome volumes, and of a certain humility of purpose in confining himself to the mere statement of these. What of opinion there may be in the book is almost without exception taken from worthy authorities, old and new, and the reader is as carefully referred to its origin as if it were a doubtful date or a disputed itinerary. *Lancaster and York* is essentially a book of reference, to be at the elbow of every careful student who would know the honest fact, or would be saved indefinite quest through a score of records. Let us call it a triumph of painstaking research, and say that few books can inspire such confidence in the care and sincerity of modern historical work.

We must admit that it is not a readable book, though this will be no disqualification

in the eyes of the stricter scientific sects. It is altogether too statistical and antiquarian to admit of literary effect; the details of coronations and campaigns and of taxes and treaties press upon us in the unrelenting manner of a year-book; and there is sufficient weight of footnote erudition to counteract any tendency to rise to bird's-eye-views of things. Sir James's love of antiquarian detail is the cause of needless repetitions. How often are we told of the tubbing which a would-be knight had to endure! And might not descriptions like that of the degradation of William Sawtre from priest down to plain *ostiarium* be left to Addis and Arnold, or to the credit of the reader? Sir James does not, however, do this in any superior spirit, for he is even harder on himself. Thus, when speaking of the engagement on the Seine in 1416 (I., p. 239) he sums up in these words: "Success depended upon courage and physical strength; and in such contests the English have almost always been successful"; which words, we are told in a footnote, were penned by Sir H. Nicolas, at p. 421 of the second volume of his *History of the Royal Navy*. We doubt if Sir Harris Nicolas would have claimed copyright in this reflection, or in others equally colourless. A multitude of such quotations make the style jerky. It is an unfinished macadam of inverted commas and references. If the excellent material were but broken down a little, we could jog along in a calmer mood. Could anything be more monotonous than twenty-eight chapters, each with the heading, "Henry VI. continued," doing service like regulation mile-stones on a long straight road?

If the method of the work be open to criticism, so, too, is its scope. The title and sub-title bid us expect something more than the careful story of princes and their wars, though Sir James hints that he may be but a "drum and trumpet historian." His defence of a painstaking study of march and countermarch is quite justifiable, even if the only result had been his beautiful and accurate maps; but other matters of greater historical value have not found favour in his eyes. He raises hopes of good things in his enumeration of topics which the Bishop of Oxford was compelled to pass by; but from first to last we get little, if anything, about the social and economic history of the people. The greater pity this, for Agincourt and Barnet are not the whole tale. We wish more light upon the internal processes which were preparing the way for the new national life under the Tudors. If Sir James will refuse to digest the material which is already to hand, he might at least give his invaluable aid in further exploration. He is so heedless of "literature," be it in the form of letters or of ballads, that he makes practically no use of the Paston Letters. Twice, in chap. xxiii., has he ventured on a stanza of the *Kingis Quair*, but he does it so abruptly that the music of the verse jars upon our hardened ear. A scrap of a French ballad on Joan of Arc and a bit of Hardyng are more in place, though just as rare. This we might pardon; but we should have more of the Paston gossip, and something from

the rich stores which the Historical MSS. Commission are bringing to light. The latter source is not even mentioned in the exhaustive "list of authorities" prefixed to each volume.

Though the book falls seriously short of our expectations both in method and in scope, we should do it an injustice were we to convey only the notion of disappointment. It refuses opportunities and has no ambition to interpret, but what it really pretends to do it does most thoroughly. The military antiquary could not wish for a more careful account of the campaigns of Henry V. or more attractive maps; and even the general reader, who may not be tempted by the volumes, will find some wholesome fare in the chapters on Joan of Arc and the supplementary note on the Princes in the Tower. The volumes are strong in finance. We have a minute analysis of many Exchequer documents hitherto unexamined or indifferently studied. There is a financial review of each reign, but notably of the reigns of Henry IV. and Edward IV., in the former of which the author ventures on a bit of theory. In referring to the debasement of the currency, he takes exception to common notions on the subject, and says:

"There seem to be grounds for believing that currencies were altered simply for the sake of the profit to be made by recoining through the seigniorage charged for doing so, and that the alteration of currency took the shape of a debasement, because it was found that a debasement forced all holders of the old currency to bring it in for recoinage" (I. 133).

It is perhaps in the financial portions of the volumes that most of the new facts will be found, though there is not a chapter that does not contribute to our store of historical items, both great and small. Sir James's next instalment will assuredly be welcome, even though it disappoint us by a like restraint in aim and a like asceticism in manner.

G. GREGORY SMITH.

Racing Life of Lord George Cavendish Bentinck, M.P. By John Kent. Edited by the Hon. Francis Lawley. (Blackwoods.)

In the year 1852 the late Lord Beaconsfield published not the least interesting of his works, *The Political Biography of Lord George Bentinck*, which he closed with the following eloquent tribute to his hero:

"One who stood by his side in an arduous and unequal struggle; who often shared his councils and sometimes perhaps soothed his cares; who knew well the greatness of his nature, and esteemed his friendship among the chief of worldly blessings; has stepped aside from the strife and passion of public life to draw up this record of his deeds and thoughts, that those who come after us may form some conception of his character and career, and trace in these faithful though imperfect pages the portrait of an English Worthy."

That biography was strictly political, and Lord Beaconsfield seems to have studiously avoided all allusion to the private life of his friend. He states, of course, that at the call of duty Lord George Bentinck at once gave up a pursuit which had previously been the passion of his life, and in which he had obtained extraordinary success; but

he had probably no sympathy with his career in a sport of which he knew nothing, and thus he failed to appreciate the sacrifice which his friend had made, and his book shows one side only of his friend's noble character. After a lapse of forty years, Mr. Kent's reminiscences complete the statesman's portrait of an English worthy, and show us Lord George Bentinck as he lived and moved in the strange world of sport which he did so much to purify, and in which his grand figure appears as the veritable leader in the sport of kings.

The most charming characteristic in Mr. Kent's book is his grateful affection for the memory of his old master, and the loyal admiration for his character that breathes in every page. But quite independently of this beautiful trait, I have no hesitation in setting down this book as the most interesting contribution to the history of racing that has been ever penned. Mr. Kent's personal recollections of the turf, as a trainer under his father, go back for a period of sixty years.

"I have seen all the best horses," says he, "that have flourished and had their day for more than sixty years past, and I now repeat my well-considered opinion that Priam was the most perfect racehorse I ever saw. I well remember how often I rode him at exercise when, in 1831, he came to our stables to run for the Goodwood Cup of that year, which, as a four-year-old, he won in a canter, carrying 9 st. 5 lbs. two miles and a half. That was sixty-one years ago, and I question whether there is any other man still living who ever crossed the back of that bright particular star among horses, the beautiful and incomparable Priam" (p. 306).

In those days horses walked all over the country from their training quarters to the different racecourses; and Lord George induced the owner of Priam to send his horse direct from Ascot to Kent's care at Goodwood to be trained for the Cup instead of returning to Newmarket. His admiration for Priam was such that to secure his blood he bought, in 1837, the brood mare, Octaviana, with her filly foal by Priam, the dam being twenty-two years old, and the filly as weak, narrow, and funny a thing as could well be seen. So for sixty-five guineas Lord George became the owner of Crucifix, the most extraordinary animal he ever possessed, an Oaks winner, and herself the dam of Surplice, a winner of the Derby and Leger in the memorable year when Lord George Bentinck died. It was not till 1841 that the connexion between Lord George and John Kent commenced, when the former removed his horses from Danebury to Goodwood, where John Kent and his father were private trainers to the Duke of Richmond; and in the Goodwood stable his most remarkable triumphs were obtained, when for a period of five years he held the acknowledged position of Dictator of the Turf. No man has ever done more to purify the sport which he loved, and his energy and determination detected and exposed the notorious case when the Derby of 1844 was won by the four-year-old Running Rein. This horse

"ran nominally as a two-year-old at Newmarket, in 1843, for a two-year-old Plate, which he won, beating the Duke of Rutland's

Crinoline and ten others, and the Duke objected to him on the ground that he was three instead of two years old. The case was investigated by the stewards, who dismissed it with the remark that the Duke had not proved him to be three years old. When, however, the same horse started subsequently for the Clearwell, in which, although backed heavily by the public, he was beaten, Lord George's keen and vigilant suspicions were aroused by something that reached his ears. During the winter, therefore, he quietly obtained information which greatly strengthened his doubts as to Running Rein's real age. Scarcely had the horse been placed first for the Derby of 1844 before Lord George mentioned the facts which he had accumulated to Colonel Peel, the owner of Orlando, who finished second to Running Rein, and advised him strongly to make an objection, which he did at once, and claimed the Derby Stakes. The Stewards of Epsom Races directed Messrs. Weatherby to pay the stakes into the Court of Exchequer, and to leave the law to settle who was their rightful owner. Under these circumstances an action was brought by Mr. Wood, the nominator of Running Rein, against Col. Peel. It was tried on July 1 and 2, 1844, and resulted in a verdict for Col. Peel" (p. 153).

A handsome testimonial was at once raised in the racing world, to testify the general recognition of Lord George's services in this matter; and as he refused to accept anything personally, the money subscribed was devoted, under the name of Bentinck Benevolent Fund, to the benefit of the widows and children of deserving trainers and jockeys.

The betting of jockeys has always been a malpractice most difficult to prevent, and, in spite of the severe action of the Jockey Club last year, is probably now as rampant as ever. It is a common remark regarding a leading fashionable jockey of the present day, when he fails to win some race in which he has ridden a favourite, that it is clear his monkey was not on. The conduct of Lord George, as described by John Kent in a like case, might be a lesson to our racing magnates. He had throughout the winter been backing a horse named Ratan for the Derby of 1844, having grounds on public form for believing that he ought to win the race.

"Still there was such an unmistakable disposition to lay against Ratan in certain dangerous quarters, that Lord George began to suspect something was amiss; but, as the horse was doing regular work, he could not understand the market, and was determined to find out what was the matter. By some unaccountable means, which he disclosed to no one, he discovered that Sam Rogers had bets with Mr. Gully and others, in which he had backed the Ugly Buck upon such favourable terms that his Lordship's misgivings were aroused. He lost no time, therefore, in communicating his information to Sam Rogers, who was much confused upon finding that Lord George had acquired so much knowledge of the matter. Next day Sam Rogers brought his Lordship a book which contained, or purported to contain, all his bets. There were some very suspicious names and bets entered there, which partly confirmed his Lordship's suspicions; and in conformity with the usual custom, Lord George proceeded to call over and compare Sam Rogers's bets, selecting the Spread Eagle Inn at Epsom for that purpose. Lord George, ascending the steps in front of the inn, said: 'Gentlemen, I am going to call over my jockey, Sam Rogers's book, and will thank you to answer to your names and bets.' He began by calling out Mr. Gully's name. 'Here,' replied Mr. Gully,

quietly removing the cigar from his lips. 'You have betted Samuel Rogers 350 to 25 against Ratan, I perceive,' said Lord George in an interrogating voice. Mr. Gully gave a nod of assent. 'I see,' continued his Lordship, 'that Rogers stands £50 with you on the Ugly Buck, no terms or price being named.' Again a nod from Mr. Gully. 'Are those all the bets you have with Rogers, Mr. Gully?' inquired his Lordship. 'If you have any more in my name, my Lord, and will specify them, I shall be better able to answer you,' replied Mr. Gully cautiously. Lord George then read out the whole of the book, dwelling particularly on some of the bets he was anxious to emphasise. He then closed the book, and withdrew into the inn, leaving the crowd of listeners by whom he was surrounded no wiser as to his secret thoughts and future intentions" (pp. 156-158).

The result was that, though fate pursued the erring jockey *pedo claudo*, during the October Meeting at Newmarket in the same year Sam Rogers and his confederate were warned off the course, and declared unfit to ride or train for any member of the Jockey Club. It would be a striking scene, if at the present day some leading owner were to read out at Sandown or Kempton, in front of the rails, a list of the bets made by his jockey either for or against his mounts.

Among the various Turf reforms introduced by Lord George, besides purifying it from defaulters, was the employment of official judges and starters, and the use by the latter of an assistant with an advance flag as now carried out. The tales told by Kent remind me of my own Indian experiences, when I well remember on one occasion an officer we had placed in the judge's box deliberately gave the second horse as the winner. One of Mr. Kent's judges, after giving a dead heat, replied to his remonstrance, "I hope you are not offended, but we wanted to make all the sport we could!" Starting is still a chronic difficulty, as must always be the case, when to the restiveness of a large field of half-broken two-year-olds is added the determination of many unprincipled jockeys to create false starts against some pronounced favourite, in the interest of whose opponents they are acting. The case must have been far worse, however, before Lord George's reformed system was introduced, and the horses were started by word of mouth. John Kent gives an amusing anecdote of what once occurred at Goodwood under the old practice:

"The person deputed to start the horses at Goodwood in 1830 had an impediment in his speech, and when he became excited it was with great difficulty that he could articulate a word. For the Duke of Richmond Plate that year there were a number of false starts, which delayed the actual start for a long time. After the race, William Arnold, the oldest jockey who took part in it, and one upon whose word full reliance could be placed, was summoned by the stewards to explain the cause of the long delay. He replied: 'Some of the horses were no doubt restive, but in my opinion the fault lay chiefly with the starter. He is just like an old firelock, which fizzles e'er so long in the pan before it goes off, and when he did get the word out, there was no knowing whether he said Go! or No!'" (pp. 303-4).

It is difficult for owners and trainers of

the present day, when a valuable horse, trained to the hour, can be sent anywhere to meet an engagement within twenty-four hours, to appreciate the difficulties felt by their predecessors before railways were introduced. In those days horses were marched over the country at the rate of ten miles a day, and a winner of the Oaks in 1836 was despatched at once from Epsom to take part in the Newcastle Plate, with a full month spent on the journey. Lord George Bentinck's enterprise devised a plan by which racehorses were placed in a van, a sort of travelling stable, and taken by post-horses all over the kingdom. The first occasion on which this new machine was employed was when Elis was sent from Goodwood to take part in the St. Leger in 1836, when the horse had been left temporarily in charge of John Kent's father. His successes at Goodwood and Lewes had induced Lord George to back him heavily for the Leger; but just before the race he found that some parties were helping themselves largely on his horse, and he made it known that unless his commissioner was accommodated with a bet of £12,000 to £1000 he would not start him. The bet was laid, as John Kent suggests, because it was believed at that period to be impossible to get Elis to Doncaster in time for the race. However, Lord George's newly-invented van was brought into requisition, and, on the Friday before the race was started, laden by Elis and his schoolmaster the Drummer. The distance of 250 miles was divided into three sections of about eighty miles each, and on the Sunday morning the two horses were galloped on the Lichfield racecourse. On the Monday evening Elis was safely stabled in Doncaster, the cost of the journey having been about £100. On the Wednesday he won the Leger, and Lord George was well repaid for this expenditure. When he finally joined the Goodwood stable, Lord George had six such vans employed by John Kent and his father, and doubtless this invention had much to do with the success of his stable.

Among the chief measures that led to such success, of the details of which John Kent gives what to every racing man must be a most interesting account, the immense improvements effected by Lord George in the training grounds at Goodwood, on which vast sums were spent, must hold the first place.

It is impossible, within the limits of an article, to enter on these details. In 1845, when Lord George's turf career culminated, he had sixty horses in training, and won fifty-eight races of the value of about £18,000. His expenses, including stakes, forfeits, jockeys' fees, and trainer's bill for this year were not less than £40,000, and it was only by successful betting that such a stud could be made to pay. Except by the closest attention to details, trials, and the public running of his own and other horses, it was impossible for any man to win by betting. When, therefore, in the beginning of 1846, Lord George Bentinck found that his whole time must be given up to politics, or the great battle on which he had entered with his accustomed energy be abandoned, he determined to part with his

whole stud at a nominal price, and give up at once the pursuit which had been the delight and glory of his life. When this determination was known, a syndicate of bookmakers and others was got up by Mr. Padwick to pay the price asked, £10,000 for the whole breeding stud, horses in training, and all the paraphernalia of the stable, including the celebrated apprentice light-weight jockey Kitchener. The syndicate at once fell through, as Lord George informed his trainer that nothing would induce him to sell to a set of bookmakers. On the 16th August, 1846, Lord George announced to John Kent that Mr. Mostyn had accepted his offer, and stood henceforth in his shoes. It was well known to him that John Kent was satisfied that at that time he possessed in Surplice the best yearling he had ever bred, and that in all probability the crowning prize of the Derby, the only great race he had never won, was within his grasp. We all know the story of Mr. Disraeli meeting Lord George in the library of the House of Commons on the evening of the Derby won by Surplice, of the superb groan, and the Blue Riband of the Turf. In that year, owing to his resignation of the leadership of the country party on account of the vote given by him to allow Jews to sit in parliament, in opposition to the views of the more bigoted of his followers, the pressure of his parliamentary duties became less, and he was sometimes able to return to the scene of his former triumphs. He was present at Newmarket in 1848 to see the Guineas run for; on the day of the race he was as usual on horseback, and in the afternoon he rode up to the carriage in which those two beautiful sisters, the Countess of Chesterfield and the Honourable Mrs. Anson, were seated. Mrs. Anson looked at Lord George long and wistfully, and rising in her seat, and throwing her whole heart into her voice, exclaimed, "George, come back to us, and leave those dreadful politics alone, or, take my word for it, they will kill you before another year has passed away!" (p. 436). On September 13 he saw his favourite colt Surplice win the Leger, and on the 21st of the same month his striking career closed: while walking from Welbeck Abbey to visit Lord Manvers at Thoresby Park in apparently perfect health, he was seized with spasm of the heart and died unwitnessed and alone.

To those who have never felt the strange fascination which the sport of racing affords its votaries, there may be little to rouse sympathy in Lord George Bentinck's career, as detailed by his faithful trainer John Kent. But to all initiated in its mysteries, who thrill at the music of the rustling silk, and the swing of the rushing gallop, who regard the thoroughbred as the most beautiful creature in creation when in repose and still more beautiful in action, who have felt the uncontrollable excitement of the contested race and the fierce rapture of victory, such men will know that there is not recorded in the pages of history a more splendid example of self-sacrifice than that offered by Lord George Bentinck on the altar of public duty.

JAMES INNES MINCHIN.

Travels in Africa during the Years 1882-86.
By Dr. Wilhelm Junker. Translated
from the German by A. H. Keane.
(Chapman & Hall.)

THIS, the third and last volume of Dr. Junker's travels, presents a sad record of suffering from bad health, and of power and energy wasted through the ignorance and vacillation of the British Government. It was doubtless in these journeys that he contracted the insidious disease which put an end to his valuable life in February last at the comparatively early age of fifty-one. It certainly is a curious thing that the first country in which Dr. Junker travelled was Iceland, recalling the career of John Davis, who, being one of the most celebrated of Arctic explorers, died in the Indian Ocean.

The opening chapter of the present volume finds Dr. Junker in the month of January, 1882, with Prince Bakangai, one of the most interesting personalities he ever met in the heart of Africa. The years 1882-83 were spent in exploring the region of the Welle-Makua, sometimes retracing his steps and visiting again Ndoruma's territory and his former station of Lacrima. During these two years of travel his difficulties were ever increasing. His health was failing, and the natives became more troublesome and unmanageable. At the end of 1883 the revolt in the Sudan compelled him to retreat to Emin's settlement at Lado, on the banks of the Nile, which he reached in January, 1884. Emin was settled in comparative comfort, and received his friend with the utmost kindness, and invited him to be his guest till the expected steamer should sail for Khartum. Such comforts as Emin could afford were veritable luxuries to Junker; a clean soft bed he had not enjoyed for years, and when he did get it it prevented his sleeping. The long-expected steamer never arrived, but instead came alarming rumours, to be gradually confirmed. In March they heard of the death of General Hicks and the complete destruction of his army. The officials and hangers-on at Lado became demoralised, and prices rose to an absurd but very inconvenient figure; and in June all hope of returning by the northern route was finally abandoned.

Dr. Junker made an abortive attempt to get away by the south, and got as far as Dufileh on the Bahr el-Jebel; but there his own suffering and constant illness among his people compelled him to return to Lado, after three months' absence, and he remained there till January, 1885. In that month he took his final leave of Emin, and started for Zanzibar, a journey which, owing to an enforced residence of eight months in the territory of Anfina, occupied a year. He received assistance from the famous Tippe Tib, of whom he gives a portrait, and maintained all through friendly relations with him. On leaving Lado the Doctor was compelled to abandon his collections, and his feelings are best described by himself:

"Everything that could be dispensed with was left behind, including the large, beautiful collection of native articles, numerous loads

of skeletons, skulls, well-dressed hides, seeds, ethnological objects, &c., which I had conveyed hither from Zemio's with so much trouble. Everything I had to leave and give up as lost, like my collections in the Bahr el-Ghazal. Few will be able to imagine the bitterness of such a renunciation. It was not merely the work of five years which could be done again, but the work of five years in Central Africa, the fruit of which was lost once for all. The main point now was to preserve my own skin and my case of writings, if only I could deposit the latter unharmed with Mteza. If the rebels in the Bahr el-Ghazal had burned the Government books, I could expect no better fate for my writings."

As in the previous volumes, Dr. Junker's observations on natural history and on the character and habits of the native tribes are almost more important than his geographical discoveries. He was a man of most acute powers of observation, and always on the watch to collect information of every sort. At Ali Kobbo's, on the Welle-Makua, he remarks: "In these lands there are no large kingdoms, but the whole region is parcelled out among an ever-increasing number of petty states, a sure symptom of decadence." He draws the following interesting contrast of the merits of the French and Anglican missionaries:

"The French Roman Catholic stations differ greatly from those of the English missions. Outwardly they affect the form of the *tembe*, a native settlement, and constitute a sort of caravanserai, all comprised within a separate enclosure. Here signs of activity were everywhere visible—a little church in progress, a carefully built boat almost finished, plantations, fields, and gardens laid out. The Catholic missionaries are far better adapted to this practical work than the theological students turned out by Oxford and Cambridge. But, on the other hand, the generosity and philanthropic spirit of England supports the Protestant missions so much more liberally that the volume is redressed to their advantage. Nearly everything is performed at the English stations by hired and paid labour, and especially by Swahili from the Zanzibar coast; whereas their rivals, compelled by poverty, do a great deal of the work themselves, and thus become real teachers of the native youth in the mechanical arts."

He found papyrus put to a new use in the district of the river Kafu. There the sluggish streams are mostly overgrown with it, and the natives use it for making rafts. The accounts of both Dr. Junker's and Emin's pets are interesting and amusing, but they generally came to sad ends. One is struck with the facility with which so many animals, and especially birds, are tamed. Emin had an African eagle for five years, perfectly tame, which walked about as it liked, and was pleased to have its head stroked and to be fed with bats. Dr. Junker tells a melancholy tale of a parrot dying of grief for the loss of its mate.

This volume, like its predecessors, is profusely illustrated, and contains a preface by the translator, as well as a good index.

WILLIAM WICKHAM.

NEW NOVELS.

Out of the Jaws of Death. By Frank Barrett. In 3 vols. (Cassells.)

Bob Martin's Little Girl. By David Christie Murray. In 3 vols. (Chatto & Windus.)

Sir Anthony. By Adeline Sergeant. In 3 vols. (Hurst & Blackett.)

The Shifting of the Fire. By Ford H. Hueffer. (Fisher Unwin.)

Susie. By Frank F. Angus. (Forfar: Nicholson.)

The American Claimant. By Mark Twain. (Chatto & Windus.)

Told in the Verandah. (Lawrence & Bullen.)

RATHER unfortunately for Mr. Frank Barrett, the rival forces of Nihilism and "the long arm of the Czar" have been too much in evidence of late, at all events in fiction; otherwise this very clever story of his would have been even more generally welcomed than it is likely to be. No plot could well be more intricate or better evolved than that of *Out of the Jaws of Death*, which ends in the marriage of the little London waif and the Russian artist and conspirator, Taras, Prince Borgensky. It is a kind of prize puzzle—how to find out the informer. But although the adventures of Taras's little friend and protector, and sundry other folks as well, in England, in Russia, and in Siberia, and the revenge on Kavanagh are all very exciting, this book is mainly notable as a study of almost Aurelian or Mazzinian nobility of soul in Taras himself. Mr. Barrett has, as yet, given us nothing better in the way of character-study than this. The healthy-minded Kingsleyan Englishman, George Gordon, and his Judith, are admirable foils to the man and woman who have in every sense to bear the burden and heat of the day. Altogether, *Out of the Jaws of Death* is greatly superior to the average story of incident and adventure written by the ordinary imitator of Mr. Rider Haggard.

Barring one or two studies of Australian trees and character, Mr. Christie Murray's new story is an unmitigated *tour de force* of crime and detectivism. John Hetheridge and George Redwood are "rivals for the hand" of Ellice Greenaway, a rustic beauty of the familiar type. She marries George; John threatens revenge. He goes to Australia, and after many adventures amasses a fortune, returns to England, and, under the name of a Frenchman whom he had met in the bush, entices George Redwood to his house and there murders him under circumstances of the most ingenious barbarity. How he is detected and hounded on, if not to death, certainly to drink and lunacy, it would not be fair to tell. It must suffice to say that one of the agents in effecting Hetheridge's ruin is a tramp whom he all but kills, and whose brain he severely injures by a murderous stroke from a waddy. This tramp, Sam Potter by name, his wife, the worthy Frenchman André Dom, and the girl who passes as Ellice Hetheridge, but who is really the "little girl" of Sam Potter's "pal," Bob Martin, are very well drawn; and in the closing scenes of the final volume Mr.

Christie Murray gives us a good deal of that almost Dickensian pathos which he has at such easy command. In short, this is the most exciting and the least characteristic novel that Mr. Murray has yet published.

It is not easy and is hardly necessary to say more of *Sir Anthony* than that it is a good story of the kind (and, on the whole, the excellent and wholesome kind), which Miss Adeline Sergeant publishes at intervals with almost mechanical regularity, and that, as the plot is everything and the characters are practically nothing, it might well have been shorter than it is by at least a volume. *Sir Anthony* is a very bad lot even for a baronet. Almost at the beginning of the story he introduces two mysterious children, Henry and Elfrida, into his house and compels his wife, whom he dislikes with a three-volume intensity, to protect and virtually adopt them. In due course he tells these children in his own vigorous Anglo-Saxon, "You two are my eldest son and daughter, lawfully begotten of my wife, once Mary Derrick, and known afterwards as Mary Paston. You will be Sir Henry Kesterton when I die, and Elfrida is heiress to her grandmother's money and jewels. Those brats of my lady's are penniless." Lady Kesterton overhears this terrible statement. He repeats it in a still more offensive form. Thereupon she gives him an overdose of chloral, and fights desperately, and with temporary success, for what she regards as the rights of her children, but especially of her son Gerard. Failure overtakes her, and Elfrida, though not poor Henry, comes by her own. The plot is good and thoroughly sustained from first to last. There are two love affairs in the story—that of Elfrida and Philip Winyates and that of Lady Betty and Lord Beaulieu. Neither is characterised by originality of any kind.

There is no question whatever as to the cleverness of *The Shifting of the Fire*, yet it is hardly possible not to refrain from the suspicion that the author is laughing at his readers and characters much as Mr. Grant Allen sometimes seems to do. He certainly taxes credence when he asks us—if, indeed, he asks us seriously—to believe that his heroine, Edith, would actually go so far as to marry the old and vindictive crypto-sensualist, Kasker-Ryves, for the purpose of repairing the fortunes of her young lover, Clement Hollebone, whom she is obviously bent on marrying from the first. Yet Hollebone's disgust and despair when he hears of what appears to be Edith's treachery are genuine enough; and his solicitude in regard to what looks uncommonly like the poisoning of old Kasker-Ryves by the woman whom he is bent on all hazards, and in spite of that suspicion, on securing as his wife, has a *bond fide* look. Edith is, however, the most provoking of heroines. At the beginning of her history, as told here, she is an English girl of the simple, superficial blue serge and houseboat sort; confronted after her first marriage with a serious crisis, she apparently develops into a strong woman, and indicates considerable powers of passive, if not of active, resistance to injustice and oppres-

sion. She looks, indeed, as if she had the making of a Cecilia Halkett in her. It is rather disappointing, therefore, to find her on her second marriage relapsing into her first estate, and chattering like a magpie on her honeymoon trip to Paris. Several of the ostensibly minor characters, such as a "dontherknow" peer, who on falling in love ceases to care for "fishy" French novels, and an earnest—an almost repulsively earnest—Dr. Hammond are admirably sketched. *The Shifting of the Fire*, however sceptical one may be as to its author's intentions in writing it, is, as a mere literary performance, the best thing that has as yet come from the author of *The Brown Owl*.

No good reason can be given why *Susie* should have been published. But since it has been given to the world, one may say of it that it is perfectly harmless, and written in a style of almost childish simplicity. The heroine is a girl living in a village bearing the quaint name of Padanaram, and close to Kirriemuir, though destitute of the spirit of Thrums, who, vexed with a conventional step-mother, and also accused unjustly of theft, deserts her home and finds her way to Edinburgh, where she secures a lover and a situation as a sort of assistant hospital nurse. Peace is re-established in the Padanaram household, and all ends well. The comedy of the story is contributed by a little sister of the lover of *Susie*, who—although there is no Nurse in the background—is quite a Juliet in the frank simplicity of her avowals, and obtains a very substantial Romeo in the shape of a hardworking young man who is generally known as "Mac." Unfortunately, however, there is too little of this comedy, and the story itself, though, as already said, it is harmless enough, is altogether of too slight a texture to justify criticism of any kind.

"Mark Twain" is, as a humourist, in the happy and assured position of having a congregation whose members laugh with him and at his jokes, and eagerly read whatever he writes. He occupies much the same position in comic literature, indeed, that Mr. Toole does in the theatrical world. *The American Claimant* is quite up to its author's usual standard. It is well balanced and well written, and the idea that runs through it—the surely not quite original one of two claimants, the one American and the other British, to the same peerage—is well worked out. Yet there is a good deal—a trifle too much, indeed—of monotony in the fun of *The American Claimant*, especially in that fun which is presumably peculiar to the United States. The tolerably simple love-making of the *pseudo* Howard Tracy and the real Sally Sellers is the best thing in the book.

Colonel Bowlong, who is supposed to narrate the stories "told in a verandah," is, as his name indeed implies, a rollicking Anglo-Indian Munchausen, whose fictions have already appeared in the *Madras Mail*. Sometimes the Colonel deviates into virtually serious narrative, as when he tells of his adventures with the Koh-i-noor, when he ran the gauntlet of Thugdom. Occasionally

he becomes tedious, as when he relates his own "love tale." Once or twice he threatens, but only threatens, to descend into vulgarity of the modern kind, as in "The Seven Sisters." But as a rule, as in "The Colonel's Midnight Charge," he is impudently and jovially mendacious. Indeed, a more entertaining book of this particular kind has not been published since *Sir Frizzle Pumpkin*. When the heart of a man, especially if he is an Anglo-Indian, is oppressed with Rudyard Kipling cynicism, he could not do better than read *Told in the Verandah* at a sitting.

WILLIAM WALLACE.

THREE BISHOPS ON BIBLICAL CRITICISM.

Christus Comprobator. By C. J. Ellicott, D.D. (S.P.C.K.) We are here given seven addresses which formed portions of a Charge delivered to the clergy and laity of the Archdeacons of Gloucester and Cirencester. The second title, "The Testimony of Christ to the Old Testament," indicates the character of the volume. The bishop states what he calls the "rectified traditional" and the "analytical" views of the nature of the Old Testament books, and goes on to point out that the authors of *Lux Mundi* practically accept the "analytical" view. This he considers "sad and startling enough," and insists that an appeal must be made to Christ, who fully endorses the "rectified traditional" view. The Bishop is of opinion that "the over-hasty excursions" of the authors of *Lux Mundi* into views held by foreign scholars are "full of peril to simple and trustful souls," but he seems quite unconscious of the peril to honest souls of his own line of argument. He cannot tolerate the notion that the Chronicles were "falsified by Priests and Levites." As a matter of fact, his own conception of Old Testament history seems to a believer in the "analytical" view just such a falsification as is imputed to the ancient Levites. It becomes the critic to treat respectfully the work of a scholar who has diligently and zealously served his generation; but we are sorry that Bishop Ellicott should so emphatically rank himself with the opponents of an investigation of the Old Testament literature. Even to foreign scholars it is wise to be fair. It is to be feared they will find his appeal to Christ's authority merely dishonest. And their feelings in the matter are perhaps nearly as much worth considering as those of the "simple and trustful souls" for whose sake we are so continually advised to keep the skeleton Truth locked up in a cupboard. The man who declines to believe that two and two make five because he is told Christ endorsed the statement, believes more intimately in the God of truth than his fellow who accepts with blind reverence all the miracles of all the books of the Bible. We deprecate the tone of Bishop Ellicott's addresses. He does his cause no good by lecturing foreign scholars as if they were schoolboys or criminals. The "appeal to Christ" is so obviously a begging of the question that in the long run it must defeat itself. The foreign scholar for truth's sake does not appeal to Christ, but strives to untie the knot without cutting it; and in so doing, the foreign scholar has more of the mind of Christ than the English bishop.

Primary Witness to the Truth of the Gospel. By Charles Wordsworth, D.D. (Longmans.) We are constrained to leave on one side the valuable series of discourses which form the bulk of Bishop Wordsworth's book, and call attention especially to the "Charge on Modern Teaching

on the Canon of the Old Testament." It treats the same subject as Bishop Ellicott's Charge, but in a tone which we venture to consider at once more rational and more Christian. The Bishop of St. Andrews gives an admirably just account of the authorities for and against the "modern teaching." His own arguments in deprecation of too hasty acceptance of analytical theories with regard to the composition of the books of the Old Testament will be listened to with attention and respect, for they are stated with humility and courtesy. He refers to the attack of F. A. Wolf on the integrity of the Homeric poems, and suggests that the similar attack on the integrity of the Pentateuch will similarly collapse. On this argument we have two remarks to make. First, that Wolf's theory has profoundly modified the traditional view of the poems; and scholars may hold even extreme views of their composite character without incurring accusations of intellectual dishonesty or extravagance, such as English divines are continually directing against Canon Cheyne or even Canon Driver. But, secondly, is Bishop Wordsworth's comparison quite fair? He ought to take some ancient historical work if he wishes to estimate the worth of modern historical criticism. A student who has passed through the classical or historical schools of Oxford or Cambridge is aghast at being asked to suppose that ancient Hebrew documents alone, in the history of the world, are to be taken for what they seem to be. He has criticised Livy; he has seen Prof. Freeman analyse early English Chronicles; his boyhood's belief in Tell and the apple has been taken from him; and he must feel that without continual and incomprehensible miraculous intervention something of the same sort, on just the same scale, must have obtained in Hebrew literature also. This is why Canon Driver's book is read with avidity. This eagerness is not innate depravity; it is mere obedience to instincts painfully acquired at school and college.

The Books of Chronicles in Relation to the Pentateuch and the "Higher Criticism." By Lord A. C. Hervey, D.D. (S.P.C.K.) Lord A. C. Hervey's book is an onslaught on the "Higher Criticism," yet fiercer than Bishop Ellicott's in *Christus Comprobatior*. On the first page the spirit of the writer manifests itself: the analytic student shifts and separates the narratives of the Pentateuch "by the light of his own intelligence." This stupid taunt is followed by a short analysis of Wellhausen's and Kuenen's views on the composition of the Old Testament, which, we are told, "degrade the books of the Old Testament not only to the level of fallible human writings, but to that of wilfully false and misleading history; and this they do without one particle of historical evidence to support them." Presently we are informed that, "had the 'Higher Criticism' been confined to the regions of its birth in Germany, it might have been wise to leave it alone to perish by the law of its own origin." This sentence is significant. It means that, while Germany is giving to the world in every department of science and history the valuable and wonderful results of her patience and her skill, Lord A. C. Hervey and Christians like him will do their utmost to keep back from their fellow countrymen any results German scholars may have arrived at with regard to the literature of the Hebrews. Lord A. C. Hervey's book is sufficiently characterised and criticised by the mere quotation of the sentences we have extracted. We note with regret that the Society for Promoting Christian Knowledge publishes the outrageous statement that the views of Wellhausen and Kuenen are "without one particle of historical evidence to support them."

NOTES AND NEWS.

WE understand that a volume of the late Dean Church's Letters is to be published, with a short biography. Mrs. Church will be grateful to any possessors of her husband's letters who will send them to her at 44, Queen Anne's Gate, S.W., on the understanding that they are returned as soon as copies have been made. Messrs. Macmillan & Co. will publish the volume.

MR. F. T. PALGRAVE will very shortly publish, through Messrs. Macmillan, a small volume of verse, containing "Amenophis," a tale founded upon the Egyptian version of the Exodus, a revised and much-enlarged edition of his Hymns, and a few miscellaneous pieces.

AN entirely new edition of Wordsworth's Poetical Works, prepared for the "Aldine Series" by Prof. Edward Dowden, will be issued immediately by Messrs. George Bell & Sons. In the seven volumes all published poems will be included (except the "Recluse," Part 1, 1888). The lines of the longer poems will be numbered; and besides the original notes, and those dictated by the poet, new ones by the present editor will be given. In addition, a very complete chronological table, a bibliography, a portrait, a facsimile of one of the sonnets, and many other special features will make this edition an important one.

MESSRS. GRIFFITH, FARRAN & Co. will publish next week *Eton of Old*—a sketch of the life and manners of Eton boys from 1811-22, a description of the old Long Chamber, and an account of Dr. Keate by one of his scholars, closing with a contrast of the Eton of our grandfathers with the Eton of to-day.

A HANDBOOK to English Book-Plates, by Mr. Egerton Castle, will be published shortly by Messrs. Bell. This work will contain over 120 examples of rare and typical specimens, printed in many cases from the original plates, in others reproduced in accurate facsimile. The subject is approached not merely from the point of view of a collector, but considered with regard to its general interest to book-lovers and its artistic past and future. Several plates hitherto unpublished will be included. A selection of the best modern plates will be a special feature of the book.

MR. WALTER HAMILTON, treasurer of the Ex Libris Society, has prepared for the same series a monograph upon *French Book Plates*, which will embody the information contained in the few French books on the subject, all of which are out of print and scarce, and supplement them with much matter needed by English collectors. About one hundred rare plates, mostly dated, and nearly all reproduced for the first time, will add to the value of the book as a book of reference, and increase its attraction to those who are neither specialists in heraldry nor collectors of Ex Libris.

MESSRS. PERCIVAL & Co. will publish immediately, as the first volume of a new series, to be called "Periods of European History," an historical summary of the period from 1789 to 1815, by Mr. H. Morse Stephens, the historian of the French Revolution, who is now reader in Indian history at Cambridge.

THE same publishers announce a History of the Theories of Production and Distribution in English Political Economy, from 1776 to 1848, by Mr. Edwin Cannan. One of his results is to show that the Ricardian system was of a much more practical character than is generally supposed.

THE next volume in the series of "Heroes of the Nations" will be *John Wyclif: Last of the Schoolmen and First of the English Reformers*, by Mr. Lewis Sergeant.

THE Archdeacon of London has written a volume of essays on Christian character and conduct in the present day under the title of *The Servant of Christ*. It will be published by Mr. Elliot Stock immediately.

MESSRS. CASSELL & COMPANY will publish in a few days *Playthings and Parodies*, consisting of short stories by Mr. Barry Pain.

MESSRS. JAMES NISBET & Co. have in the press a *Short Study of the Life and Works of Lord Tennyson*, by the Rev. Arthur Jenkinson.

MESSRS. G. P. PUTNAM'S SONS announce the "Ariel" Shakspeare, each play in a separate volume, with reproductions of the designs by Frank Howard, first published in 1833.

MESSRS. EDEN, REMINGTON & Co. will shortly issue, in cheap one-volume form, under the title of "Love Knots," Miss May Crommelin's three-volume novel *Cross Roads*. This change is necessitated by the fact that the first title was not entered at Stationers Hall, and has since been adopted by another author.

THE forthcoming number of the *Library Review* will contain an appreciation of Mr. Richard Le Gallienne, by Mr. William Sharp; an article, entitled "The Dead Laureate," by Mr. J. Cuming Walters; and a paper on "Peer Gynt," by Mr. R. Brimley Johnson.

M. STÉPHANE MALLARMÉ has written an appreciation of Lord Tennyson, which will appear, in the original French, in *The National Observer* of October 29.

A NEW novel in three volumes, by the late Mrs. Lockett, of Sydney, entitled *Judith Grant*, will be published next week by Messrs. Hutchinson.

THE first edition of the "Yonge Library" having been sold before publication, a second edition is in preparation, and will be ready in a few days.

THE English Goethe Society will open its winter session by a meeting at the rooms of the Royal Society of British Artists, on Monday next, October 31, when Miss Hagemann will read a paper on "Goethe as a Minister of State." A new volume of Transactions is in the press. The secretary is Dr. Eug. Oswald, 49, Blomfield-road, Maida Hill.

THE first general meeting of the Bibliographical Society was held on Monday, October 24, at 20, Hanover-square, when the report of the committee, appointed in July, was read and adopted. Mr. W. A. Copinger was elected president; Lord Charles Bruce, Mr. W. A. Christie, and Dr. Garnett, vice-presidents; and Mr. Alfred H. Huth, treasurer. The programme for the opening session comprises a series of papers on various aspects of bibliographical work by the president, Mr. F. Madan, of the Bodleian Library, Mr. Aldrich, of the British Museum, Mr. William Morris, and others. The recommendations of the committee included the appointment of standing committees on early printed books, general literature, current literature, special bibliographies, and book printing and publishing. It was also decided to form a library of bibliographical works, and to hold occasional exhibitions of book rarities. Mr. Talbot Reed, of 4, Fann-street, E.C., is the hon. secretary.

THE second part of Mr. Bernard Quaritch's *Dictionary of English Book-Collectors* consists mainly of contributions by Mr. Michael Kearney. The first library he describes is that of Mary Queen of Scots, two of whose books can be traced with certainty. The cover of one of these, now in the possession of Lord Rosebery, is here reproduced, in one of Mr. Griggs's most skilful facsimiles, simulating the very texture of the original. Next we have an account of the Earl of Sunderland, who formed

the famous collection called after his name, which remained at Blenheim Palace until a few years ago. It seems that he was comparatively indifferent to bindings, and never put his own arms on them. A list is given of the more valuable of his books, arranged in a classified order. Then follow notes—for they are little more—upon the library at Syston Park, Lincolnshire, formed at the end of last century by Sir John Thorold, and dispersed in 1884; upon the collection formed about the same time by Colonel Stanley, of Cross Hall, Lancashire, which was sold in his lifetime; upon the more famous collection of Henry Perkins, sold at Hanworth Park, near Feltham, in 1873; upon the library of John Rennie, the engineer; and upon the private collections of two brothers named Edwards, son of a bookseller at Halifax in the last century. Finally we have an article of some length upon the greatest collector of our own time, Mr. Henry Huth, together with a portrait. It is written by Mr. F. S. Ellis (now of Torquay) one of the compilers of the Huth catalogue, with an appendix by Mr. Alfred H. Huth. From the latter we learn that the collection now contains all the MSS. of the historian, Henry Thomas Buckle, and also the most interesting volumes from his library.

MESSRS. NOEL, CONWAY & Co., of Birmingham, have issued an illustrated catalogue of autograph letters and MSS., classified according to subjects. The most important lots are a collection of musical scores and other historic documents relating to Mendelssohn; and a page of an unpublished travesty of "Othello," written by Dickens in his twentieth year.

It seems worthy of note that one New York publisher—who shall be nameless here—advertises no less than fifteen editions of the Works of Tennyson, some of which, we presume, differ only in their bindings. The cheapest, in half-leather, is priced at 75 cents (3s.). One of them, described as "boxed," bears the still more mystic title of the "Venetian Bamboo" edition.

UNIVERSITY JOTTINGS.

THE Rev. John Dobie has been elected to the chair of Hebrew and oriental languages at Edinburgh, vacant by the death of Prof. Adams. Mr. Dobie, who is a Presbyterian chaplain on the Indian establishment, is quite a young man, though he has won a reputation by his journey in Southern Arabia, undertaken for the purpose of examining Himyaritic inscriptions and the literature of the Jews of Yemen.

PROF. G. H. DARWIN has been appointed to represent the University of Cambridge at the Galileo tercentenary, to be held at Padua in December.

PROF. JOWETT is lecturing at Oxford this term upon "The Pre-Socratic Philosophy."

MR. J. H. MIDDLETON, Slade professor of fine art at Cambridge, announces a course of four lectures on "Michelangelo."

THE Rev. W. Eustace Daniel, Grinfield Lecturer on the Septuagint at Oxford, proposes to deliver his terminal lecture upon "Zechariah and Malachi" upon Wednesday, November 23.

MR. F. MADAN will deliver a lecture on Thursday next, in connexion with the Oxford Association for the Education of Women, upon "Mediaeval Education in Oxford."

THE University of the Cape of Good Hope has applied for the privileges of incorporation at Cambridge.

THE *Oxford Magazine* for October 26 is a particularly interesting number. It contains a report of Mr. Gladstone's Romanes Lecture, with critical comments by H. R.; an obituary

notice of the late Colonel Crowder, for eighteen years bursar of Corpus, by H. F. T., his travelling companion in the Levant; and a very elaborate tabular statement, showing the places of education, &c., of the successful candidates at the recent examination for the Indian Civil Service. Out of the first ten, it appears that eight were Oxford men; while, as to schools, Merchant Taylors and Bath are each represented by three.

THE total number of matriculations at Cambridge this term is 875, as compared with 862 last year. The following is the order of the larger colleges:—Trinity, 180; St. John's, 81; Pembroke, 59; Trinity Hall, 57; Clare, 53; Caius, 52; Emmanuel, 48; Christ's and Non-Collegiate, 46 each; Jesus, 41; and Corpus, 40.

IN supplement to our note last week on the matriculations at Oxford, we may now state that Christ Church has 62 freshmen, New College 58, Keble 51, Trinity 46, Magdalen 39, Brasenose and Exeter 33 each.

ORIGINAL VERSE.

THE STREAM OF LIFE.

LIKE a small streamlet on a mountain-side,
A white thread glancing in the summer sun,
Lightly down leaping with a joyous spring,
So passes happy childhood's playful hour.
Next, through green dells and 'neath o'ershadowing crags,

The growing stream with heedless flow winds on,
Now gladly lingering round some glowing isle
That smiles with heavenly beauty, and allures
With promise of perpetual delights;
Now fiercely dashing down some rough cascade
Where rushing waters split on hostile rocks,
Spouting aloft the iridescent spray
Drifted in sunless clefts by awaying winds;
So pass the years of youth. Our riper age
Is like the broadened river's stately march,
Whose current slackens, yet admits no pause,
But passes field and coppice, tower and town,
Not wholly 'scaping from defiling stains,
Yet toiling onward restlessly. Adown
Its smooth yet ever-sliding stream we haste,
Nor mark the progress of its quiet speed,
Till, faster rushing as it nears the end
It sweeps us onward in resistless course
Through the torn rapids of disease and pain,
Till, plunging down the cataract of death,
We glide into a vast and unknown space,
The boundless ocean of eternity.

WALTER W. SKEAT.

MAGAZINES AND REVIEWS.

IN the current number of *Mind*, Mr. H. Rutgers Marshall continues his study of "The Field of Aesthetics Psychologically Considered." His object is to show that our aesthetic experience, while essentially hedonic, is differentiated from other non-aesthetic pleasures. The radical distinction, according to him, is the relative permanence—that is, the permanent revivability—of aesthetic as compared with other pleasures. The argument is ingenious, but is perhaps a little forced. Surely there are pleasures which attain to an exceptional degree of this kind of permanence—e.g., the joy of a great and only half expected personal success, which we should never think of bringing within the "aesthetic field." Mr. Marshall rightly protests against the idea that pleasures are in themselves complete psychical states or "psychoses." But he does not carry this view far enough. Aesthetic experience is undoubtedly a variety of pleasure; but it differs from other experiences much less through any peculiarities of its pleasure-element or phase than through peculiarities of its psychical entourage, such as its mode of production, its implication of a consensus of feelings, and the like. This is the fact which gives

strength to the position that aesthetic experience is more than pleasure, and the hedonist cannot hope to turn this position by merely ignoring the rich complexity of the phenomena. Mr. A. Eastwood, in a second paper, comes down heavily on "Lotze's Antithesis between Thought and Things." There is no doubt that, in his characteristic attempt to mediate between the Realism of Herbart and the Objective Idealism of Hegel, Lotze was not always successful in maintaining an intelligible consistent position; and Mr. Eastwood, who seems to be a skilful dialectician, manages to expose a good deal of incongruity in Lotze's philosophy. The articles are an able piece of criticism from the Hegelian point of view, and are extremely well written. Other papers are "The Study of Crime," by the Rev. W. D. Morrison, which seems more suitable for a statistical than for a philosophical journal; and "On the Properties of a One-dimensional Manifold," by Mr. B. J. Gilman. Altogether the new number of the journal is well filled, and with matter of varied interest.

THE latest number of *The American Journal of Psychology* embodies the results of more than one piece of good experimental work. Prof. Donaldson seeks to throw new light on the extent of the visual area in the cortex of man by a study of Laura Bridgman's brain. The article is an excellent example of careful reasoning on carefully obtained facts. Mr. Dresslar traces out the influences of time of day, of muscular fatigue, and of mental activity on the rapidity of a series of tapping movements voluntarily carried out by the hands. It seems that, while we cannot tap as quickly as usual when muscularly fatigued, we tap more quickly after mental activity. Messrs. J. R. Angell and A. H. Pierce give the results of some new experiments in the field of simultaneous attention to disparate sensations, and bring out in an interesting way the complexity of the conditions which are at work when we try to seize at the same moment a visual and an auditory impression. A more popular element is supplied by Mr. B. J. Gilman's report of his experimental investigations into musical expressiveness. He bethought him, it seems, of an "experimental concert," in which the persons composing the audience should be invited to describe the impression, feeling, train of imagery induced by a particular piece of music. The answers given are curious, by reason of the degree of concrete definiteness of most of the impressions. One cannot help wondering, however, whether ordinary musical impressions reach this degree of concrete representativeness; and whether Mr. Gilman's audience, even though only amateurs, did not, as the result of this subjection to questioning, reflectively elaborate their impressions to a somewhat artificial point of definiteness.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BAZIN, René. *Siècle: Croquis italiens*. Paris: Calmann Lévy. 3 fr. 50 c.
BODE, W. *Altperische Knüppelsteppiche*. Berlin: Grote. 8 M.
CESAREO, G. A. *Poesie e Lettere di Salvator Rosa*. Naples: Furchheim. 15 fr.
DUBARRY, Armand. *Etoile de cirque à Cayeux-sur-Mer*. Paris: Empis. 3 fr. 50 c.
DÜHRING, E. *Die Grössen der modernen Literatur, populär u. kritisch nach neuen Gesichtspunkten dargestellt*. 1. Abth. Leipzig: Naumann. 6 M.
EBER, G. *Sinnbildliches. Die kopt. Kunst, e. neues Gebiet der altchristl. Sculptur, u. ihre Symbole*. Leipzig: Engelmann. 4 M.
GOUGET, E. *L'Argot musical*. Paris: Fischbacher. 6 fr.
LACHMANN, K. *Briefe an Moriz Haupt*. Hrg. v. J. Vahlen. Berlin: Reimer. 4 M.
LARROUMET, G. *Le Salon de 1892*. Paris: Boussolet. 100 fr.
MALOT, Hector. *Complices*. Paris: Flammarion. 3 fr. 50 c.
MANUEL de Bio-bibliographie et d'Iconographie des femmes célèbres. Paris: Nilsson. 30 fr.

- MÜLLER-GROTE, G. Die Malereien d. Huldigungssaales im Rathause zu Goslar. Berlin: Grote. 6 M.
 PASTOR, W. Vom Kapitalismus zur Einzelarbeit. Berlin: Puttkammer. 1 M. 60 Pf.
 SCHREIBER, W. L. Manuel de l'amateur de la gravure sur bois et sur métal au 16^e siècle. T. 2. Berlin: Cohn. 12 M.
 SOURIAU, P. La Suggestion dans l'art. Paris: Alcan. 5 fr.
 SOUVENIRS d'un médecin de l'expédition d'Égypte. Paris: Calmann Lévy. 5 fr.
 WEILL, Alex. Mes Poésies: le nouvel Isaie. Paris: Sauvatre. 3 fr.

THEOLOGY.

- FALKE, R. Die Lehre v. der ewigen Verdammnis. Eisenach: Wilckens. 3 M. 60 Pf.
 WELSHAUSEN, J. Skizzen u. Vorarbeiten. 5 Hft. Berlin: Reimer. 7 M.

HISTORY, ETC.

- BARDEY, E. G. Geschichte v. Nauen u. Osthavelland. Rathenow: Babenzien. 10 M.
 BILDASOFF, B. v. Geschichte Katharina II. Deutsch vom P. v. B. Berlin: Cronbach. 18 M.
 DOUAI, son histoire militaire: ses fortifications. Paris: May & Motteroz. 50 fr.
 HÄRDLER, K. Maria Josefa Amalia, Herzogin zu Sachsen, Königin v. Spanien. Dresden: Baensch. 4 M.
 LEHAULT, Ph. La France et l'Angleterre en Asie. T. 1. Indo-Chine: les derniers jours de la dynastie des rois d'Avra. Paris: Berger Levrault. 10 fr.
 LEIST, B. W. Altarisches jus civile. 1. Abth. Jena: Fischer. 12 M.
 LOIR, Maurice. La Marine royale en 1789. Paris: Colin. 3 fr. 50 c.
 URKUNDBUCH der Abtei St. Gallen. 4. Tl. 1. Lfg. 1760—1779. St. Gallen: Huber. 10 M.
 WESTERKAMP, J. B. Staatenbund u. Bundesstaat. Leipzig: Brockhaus. 14 M.
 WINKELMANN, O. Der Schmalkaldische Bund 1530—1532 u. der Nürnberger Religionsfriede. Strassburg: Heitz. 6 M.
 WYSS, F. v. Abhandlungen zur Geschichte d. schweizerischen öffentlichen Rechts. Zürich: Orell Füßli. 8 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BÉNARD, Ch. Platon: sa philosophie. Paris: Alcan. 10 fr.
 FLAMMARION, C. La Planète Mars et ses conditions d'habitabilité. Paris: Gauthier-Villars. 12 fr.
 KNOP, A. Der Kaiserstuhl im Breisgau. Leipzig: Engelmann. 17 M.
 KNUTH, P. Geschichte der Botanik in Schleswig-Holstein. 2. Thl. Kiel: Lipsius. 4 M.
 LANG, A. Lehrbuch der vergleichenden Anatomie. 3. Abth. Jena: Fischer. 6 M. 50 Pf.
 PINNER, A. Die Imidothier u. ihre Derivate. Berlin: Oppenheim. 7 M.
 RAWITZ, B. Der Mantelrand der Acephalen. 3. Tl. Siphoniata. Jena: Fischer. 13 M.
 SACHS, J. Gesammelte Abhandlungen über Pflanzen-Physiologie. 1. Bd. Leipzig: Engelmann. 16 M.
 SCHUMANN, K. Morphologische Studien. 1. Hft. Leipzig: Engelmann. 10 M.
 SELENKA, E. Studien ub. Entwicklungsgeschichte der Tiere. 5. Hft. 2. Hälfte. Wiesbaden: Kreidel. 20 M.
 WOLFF, J. Das Gesetz der Transformation der Knochen. Berlin: Hirschwald. 36 M.

PHILOLOGY, ETC.

- FÖRSTERMANN, A. W. De vocabulis quae videntur esse apud Herodotum poetis. Magdeburg: Creutz. 1 M. 20 Pf.
 GEYER, P. Kritische u. sprachliche Erläuterungen zu Antonini Placentini Itinerarium. Leipzig: Fock. 1 M. 20 Pf.
 GIESMANN, P. De metro paeonico sive cretico apud poetas graecos. Breslau: Preuss. 1 M. 60 Pf.
 HANDSCHRIFTEN, die der grossherzogl. badischen Hof- u. Landesbibliothek in Karlsruhe. II. Orientalische Handschriften v. W. Brambach. Karlsruhe: Groos. 1 M. 60 Pf.
 HUTTE, G. Geschichte d. Buddhismus in der Mongolei. Aus dem Tibet. d. o Jiga-med nammk'a breg, übers. u. erläutert. 1. Tl. Strassburg: Trübner. 20 M.
 NALLINO, C. A. Chrestomathia Korani arabica. Leipzig: Gerhard. 4 M. 50 Pf.
 PLANTA, R. v. Grammatik der oestrich-umbrischen Dialekte. 1. Bd. Strassburg: Trübner. 15 M.
 ROSEN, F. Die Indarsubhā d. Amānat. Leipzig: Brockhaus. 8 M.
 THÉON de Smyrne. Exposition des connaissances mathématiques utiles pour la lecture de Platon, traduite par J. Dupuis. Paris: Hachette. 7 fr. 50 c.

CORRESPONDENCE.

"COUVADE"—THE GENESIS OF AN ANTHROPOLOGICAL TERM.

The Scriptorium, Oxford: Oct. 24, 1892.

On coming to deal with *couvade* in the Dictionary, I was much surprised to find that this word, so French in form, is not recognised by Hatzfeld, Darmsteter, and Thomas, in their scholarly *Dictionnaire Général de la Langue Française*, now in course of publication. My surprise was increased when I found that no more had it been known to Littré, either in his original work, or in the Appendix of additions and corrections issued with the last volume. And I can scarcely say that surprise

was lessened when, on finding it in Littré's later *Supplement*, it appeared with no genuine French authority, but merely with a reference to the French translation of Prof. Max Müller's *Essays on Comparative Mythology*, in which the translator had of course simply taken over the word, as a technical term, from the English text. Investigation soon showed that all the references I had to the term, either in English or French, went back to Dr. E. B. Tylor's *Early History of Mankind*, published in 1865. And there, indeed, in chapter x., we have the first suggestion of the name, in the sense in which it is now commonly applied by students of anthropology and folklore, i.e., as a general term to comprehend a series of customs, according to which, on the birth of a child, the father performs certain acts, or simulates certain states, natural or proper to the mother, or at least acts as an invalid, or abstains from certain foods or actions for a time shorter or longer, as if he were physically affected by the birth. Prof. Max Müller has already, in the *Essays* above named, uttered a needed caveat as to the danger of assuming that these various customs have any common origin, and can safely be labelled with a common name, which, to a certain extent, begs the question of their connexion. I have here the humbler function of inquiring, as a mere historian of language, into the genesis of the suggested common name *couvade* itself.

Dr. Tylor says (*op. cit.* pp. 287-8): "One of these practices has an existing European name, the *couvade* or 'hatching,' and this term it may be convenient to use for the whole set." On p. 295, the authority for this 'European name' is given as Legrand d'Aussy, who is cited to the effect that the practice in question is said still to exist in some cantons of Béarn (French Navarre), where it is styled *faire la couvade*; and a footnote refers the reader to Legrand d'Aussy's *Fabliaux du xii. et xiii. siècle*, ed. 3, Paris, 1829. Being curious to see farther into the history of this word, which, although said to be used by Legrand d'Aussy, is unknown to modern French lexicographers, I turned up the passage referred to; and as Legrand d'Aussy died at the end of the eighteenth century, I took the necessary precaution of turning up the place in the two editions of his *Fabliaux* published during his lifetime (both in 1781), as well as in the third edition published thirty years after his death in 1829. Sharp experience has taught me that an author cannot be safely quoted from a posthumous edition, until the latter is compared with those published in his lifetime. I then found that Legrand d'Aussy himself said nothing about *faire la couvade*; that the passage referring to the custom in question had been greatly amplified and interpolated by the editor of the edition of 1829, A. A. Renouard, who, and not Legrand d'Aussy, ought to have been given as the immediate authority for the expression *faire la couvade*. It is worth while to quote the passage as it appears in the two editions of 1781, and then as edited by Renouard in 1829:

"Edd. 1781.—On l'a trouvée . . établie chez les Caraïbes d'Amérique; et l'on prétend qu'elle a existé chez les peuples de Béarn."

"Ed. 1829.—On l'a trouvée . . établie chez les Caraïbes d'Amérique. Elle était autrefois en usage en Espagne, chez les Celtibériens. C'est des Espagnols, sans doute, que l'on pris les Béarnois, chez lesquels on prétend qu'elle subsiste encore dans quelques cantons, ce qu'ils appellent *faire la couvade*."

It is to be noticed how remarkably the vague allegation of past history in Legrand d'Aussy is converted into an allegation of present fact by his editor; of which more anon. At present I have to call attention to the statement that *faire la couvade* was the appellation of the practice in Béarn in 1829. If so, the phrase

must be either French or Béarnese. The latter, although politically and geographically a French dialect, is linguistically a distinct language, side by side with French, Provençal, Catalan, and Castilian—which, if Navarre had survived as an independent kingdom, might now have been one of the national languages of Europe. Well, *faire la couvade* is not Béarnese; *couvade*, indeed, from the phonetic laws of the language, could not possibly be a Béarnese word. Was it then French? Certainly *couvade* had (in a certain sense) once been French, literary or colloquial, for Cotgrave, in 1611, enters *couvade*, as a synonym of *covée*, "brood," "covey," and *couvement*, "hatching," "brooding," and adds the very phrase *faire la couvade* as used to mean "to sit cowering or skowking within doors, to lurk in the campe when Gallants are at battell"; it being an obvious expression of derision for such a coward or laggard to say that he *fait la couvade*, or, as we say in the North, "sits clocking" like a hen in her nest. As is well-known, the ending -ade of nouns of action is not originally French, but a Frenchified adaptation of Provençal words in -ada, or of Spanish words in -ada, or Italian words in -ada or -ata. The native French corresponding ending is -ée, derived through a proto-French -ede, as in French *armée*, which comes through *armede*, from Romanic *armada* (surviving in Provençal and Spanish), and originating in a Latin type *armāta*. (See the article -ADE in the Dictionary.) But although the ending -ade appeared originally only in adaptations of southern words, it soon became a living French suffix (just as it is also an English one in *cannonade*, *blockade*, &c.); and *couvade*, as known to Cotgrave, may either have been a Frenchified form of a southern *covada*, *cobada*, used in French dialects bordering on the Provençal domain, or it may have originated in French itself, as a colloquial synonym of *covée*. But neither the seventeenth century French *couvade* nor any of its cognates has, or ever had, the sense attributed to it in Béarn by Legrand d'Aussy's editor. The Béarnese cognate *coade* (three syllables) is simply and solely = French *covée*, as a covey or brood of chickens, &c., and the action of hatching. It is quite certain that neither in 1865 nor in 1829, nor at any date preceding, was *couvade* an existing name for the alleged practice in any European language, least of all in Béarnese or in Béarn.

Whence, then, did the late editor of Legrand d'Aussy get the expression? He could hardly have taken it directly from Cotgrave and himself have given to it this specific sense. The solution of the puzzle is that in 1790—1815 (thus after Legrand d'Aussy wrote) Citizen Sacombe, the physician-poet of Carcassonne, published his famous *Luciniade*, a poem, in ten cantos, upon the art of *accouchements*, in which, dealing with the custom in question, with a rhetorical conglomeration of place and time, he says:

"En Amérique, en Corse, et chez l'Ibérien,
 En France même encor chez le Vénarnien,
 Au pays navarrois, lorsqu' une femme accouche,
 L'épouse sort du lit et le mari se couche.
 On le met au régime, et notre faux malade,
 Soigné par l'accouchée, en son lit *fait couvade*."

Here the expression *fait couvade* has no specific application to the custom in question: it is casually used by Citizen Sacombe precisely as explained by Cotgrave, i.e., as an expression of derision for the man who thus "lies clocking" in bed, when well enough to be "in the campe" or "at the battell," or at his ordinary masculine work. The word which had become obsolete in literary French (if it ever existed there), or perhaps only the derisive phrase in which the word was alone preserved, had come down in colloquial use to 1790, and was then casually used by a provincial writer. The editor of the

1829 edition of Legrand d'Aussy, probably not knowing the obsolete word, mistook it for a technical or proper term, and, with that looseness which seems to have cleaved to the use of the word, stated that it was the existing appellation of the practice in Béarn. Many loose and picturesque writers, such for example as the late Francisque Michel, have caught up his statement without examination (though not without embellishment) and it has passed, as we have seen, into an anthropological use (or abuse) which would certainly have astonished Cotgrave or Citizen Sacombe.

In my investigation of the history of the word, I have had perforce to investigate also the statements made as to the alleged custom, with some curious results, which, however, I reserve for the next number of the ACADEMY.

J. A. H. MURRAY.

FUNERAL CUSTOM IN THE COUNTY OF WEXFORD.

Carrig Breac, Howth, Ireland: Oct. 15, 1892.

Can any of your correspondents learned in ancient customs inform me whether the following funeral ceremony, still practised in Wexford, exists elsewhere?

When the coffin is supplied, the pieces of wood which remain over are cut into small crosses measuring two feet eight inches in height by eleven inches wide across the arms. These crosses are painted in varied colours—green, blue, red, and yellow. They have pointed shafts; and one, which is meant to be planted in the soil at the head of the grave, is laid on the coffin, while the others are carried by the chief mourners behind. At the cross roads nearest to the cemetery there is always a hawthorn tree, at the foot of which the procession pauses, and the cross-bearers lift their crosses to its branches, where they fix them and leave them. In some places the tree has fallen beneath its weight of crosses, but its root remains, or at all events the memory of the place where it grew; and so the practice is continued, and the crosses are thrust in a heap lying one upon another, till a mound often eight or ten feet high may be seen.

It was an ancient custom in York to pray at crosses on the way to the cemetery (see Brand, *Popular Antiquities*, vol. ii., p. 173). However, it is in the South-west of England, and especially in Somersetshire, that I should expect to find traces of the special practice I allude to. The baronies of Bargo and of Forth are the parts of Wexford where it is found; and Forth is described by Colonel Solomon Richards in 1682 as possessed by a fresh settlement of English, "the old English being still numerous." It was "the Gate of the Kingdom of Ireland at which the English under the conduct of Robert Fitzstephen first entered in 1170." The hawthorn at once reminds us of the Glastonbury thorn, and of the Thorn of St. Patrick on the side of the hill above the banks of the Loire at Tours; but the customs and legends connected with these trees refer to the miraculous blossoming of trees at Christmas: a miraculous property they have in common with the Rose of Jericho.

This Wexford custom, on the other hand, seems to belong to the worship of the Instruments of the Passion, to be connected with the Passion, not the Birth of Christ. The hawthorn and whitethorn and blackthorn all claim to have been used for the sacred Crown of Thorns. Sir John Mandeville says, "They maden hym a crowne of the branches of the Albiespyne, that is Whitethorn," and Giles Fletcher says:

"It was but now they gathered blooming May,
And of his arms disrobed the branching tree;
To strow with boughs and blossoms all thy way;
And now the branchless trunk a crosse for thee,
And May, dismayd, thy coronet must be."

The form of procession, carrying in our hands ivy, sprigs of laurel, rosemary, or other evergreens, is said to be emblematic of the soul's immortality. So this bearing of the cross to the point where, at the meeting of four roads, that road is chosen which leads directly to the grave, is emblematic of the soul's submission; while the laying down the cross upon the thorny branch that made the Saviour's crown is an instance of Christian symbolism still lingering among our peasantry that ought not to pass unrecorded.

I should much like to learn whether this custom is peculiar to the people of Wexford.

MARGARET STOKES.

THE STORY OF NAMUKI.

London: Oct. 22, 1892.

In reading this pleasing scandal about Indra, and his excesses in Soma, and his "hair of the dog that bit him," *sura* (brandy), and all his troubles with Namuki and the bolt of foam, I seem to hear a hundred echoes from folk-lore and fairy tale. Where have I read most of this before, not in Indian literature? The deed which is not to be done by day or night, with wet or dry—it seems very familiar. It sounds like a practical application of a set of *devinettes*, such as we find all the world over. Will no energetic folk-lore hunter out the parallels to Namuki, "Hold Fast"—who faintly reminds one of the Tar Baby—and to the evasions of a promise, which correspond to "neither by night nor day, neither with wet or dry"? Mr. Jacobs, I am sure, has instances at his fingers' ends, and they would be interesting to compare; though, of course, they would not prove anything either way, for they, too, might be said to have "a physical background."

A. LANG.

A MISPRINT IN BURKE.

London: Oct. 22, 1892.

In Burke's (posthumously printed) "Third Letter on a Regicide Peace," there is a curious misprint, which has escaped the observation of all editors, although it makes nonsense of the passage in which it occurs. The words as printed (Clarendon Press Edition, p. 210) are: "In this country, land and offices only excepted, we raise no faculty tax. We preserve the faculty from the expence." It is clear, I think, that "preserve" is a blunder for *presume*. The meaning is, that in England the rule was not to tax a man's resources ("faculty") as such, but his expenditure, so that it was possible for a miser to evade his fair share of the burden.

HENRY BRADLEY.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 30, 4 p.m. Sunday Lecture: "Rudyard Kipling," with Illustrative Readings, by Mr. Willmott Dixon.

7.30 p.m. Ethical: "Plato's Republic and Modern Democracy," by Mrs. Bryant.

MONDAY, Oct. 31, 8 p.m. Royal Academy: Demonstration, "The Head and Neck," I., by Mr. W. Anderson.

8 p.m. Goethe: "Goethe as a Minister of State," by Miss Hagemann.

TUESDAY, Nov. 1, 8 p.m. Biblical Archaeology: "The Book of the Dead," continued, by Mr. P. le Page Renouf; "The Two Captivities: The Habor and the Chebar," by Mr. W. F. Ainsworth.

7.30 p.m. Zoological: "Mammals from Nyassaland," by Mr. Oldfield Thomas. "Zeuglodon and other Cetacean Remains from the Tertiaries of the Caucasus," by Mr. E. Lydekker. "A remarkable new Species of *Cidaris* from Mauritius," by Prof. F. Jeffrey Bell.

WEDNESDAY, Nov. 2, 4 p.m. Archaeological Institute: "The Development of Gun Locks, from Examples in the Tower," by Viscount Dillon; "Indoor Games of Mediaeval School Boys," by Mr. J. T. Micklethwaite; "Edward the Confessor's Gold Chain and Crucifix," by Mr. Walter Lovell.

8 p.m. Elizabethan: "Samuel Daniel," by Mr. E. K. Chambers.

THURSDAY, Nov. 3, 8 p.m. Royal Academy: Demonstration, "The Head and Neck," II., by Mr. W. Anderson.

8 p.m. Linnean: "A Theoretical Origin of Endogens through an Aquatic Habit," by Prof. Henslow.

8 p.m. Viking Club: "The Objects of the Viking Club," by Mr. A. W. Johnston; "Some Aspects of Toleration in the Closing Years of the Nineteenth Century," by Mr. E. Blair.

8.30 p.m. Geographical: "Journey from the East Coast to Uganda and the Great Equatorial Lakes of Africa," by Capt. F. D. Lugard.

FRIDAY, Nov. 4, 8 p.m. Philological: "Fresh Ryme Tests for Chaucer," by Prof. Skeat.

8 p.m. Geologists' Association: *Conversazione*.

SCIENCE.

THE RACE AND LANGUAGE OF THE HITTITES.

De la Race et de la Langue des Hittites.
Par Léon de Lantsheere. (Brussels: Goemaere.)

THIS is one of the best books which have been written about the Hittites. Indeed, I do not know where else there is to be found so clear and comprehensive an account of what is known or conjectured up to the present moment concerning that interesting people of the ancient East. Moreover, M. de Lantsheere does not confine himself to a mere repetition of the assertions of others, or of the facts with which we are already acquainted; from time to time he criticises the theories which he passes under review, and suggests fresh points of view of his own. Perhaps, however, the chief merit of the book is its orderly arrangement of the material, and the scrupulous care with which references are given for the statements made in the text.

At the end of his preface the author says:

"I wish in this work thoroughly to examine the questions which relate to the race and language of the Hittites. My sole aim is to introduce method into the facts which we know, to get rid of adventurous hypotheses, and thus to indicate by a process of elimination the direction in which more fortunate inquirers may discover the solution of the problem."

In this aim he may be assured that he has succeeded.

In one point, however, Hittite studies have advanced since his volume was printed. The inscriptions discovered by Messrs. Ramsay and Hogarth in Asia Minor have been published in the *Recueil de Travaux relatifs à la Philologie et à l'Archéologie égyptiennes et assyriennes*, and my own memoir on the linguistic results to be obtained from them has also appeared in the same periodical. What I have said therein will disarm the criticism passed by Mr. de Lantsheere upon one side of my attempt to decipher the texts.

The arguments which show that the authors of the Hittite monuments were the Hittites of the Old Testament, and of the Egyptian, Assyrian, and Vannic inscriptions are set forth with great lucidity. One of the most striking of these arguments is the fact that the Egyptian artists have represented the Khata or Hittites with precisely the same remarkable features as those which are ascribed to them in their own sculptures. M. de Lantsheere further points out that the Hittite proper names met with in the Egyptian and Assyrian records agree with those prevalent among the populations of the Taurus in Kilikia and Kappadokia. It was this fact which originally led me, thirteen years ago, to reject the theory that the language of the

Hittites was Semitic; and to the proper names which I then collected in support of my view M. de Lantsheere now adds several more.

He has also drawn attention to certain artistic details which point to the northern origin of the Hittite tribes, and at the same time indicate a comparatively early date for many of the monuments they have left behind them. Thus, the Hittite king Khata-sir is represented on the Egyptian monuments with precisely the same tiara as the personage represented in the Hittite sculpture of Gaur Kalassi in Western Asia Minor. Moreover, "the human heads so frequently found in the Hittite inscriptions occur as a decoration on a silver vase discovered at Mykenae by M. Tzountas," like four rams' heads on an intaglio disinterred from the tomb of Vaphio. These and other parallels between the art of the Hittite monuments and that of the Mykenae period in Greece are of considerable value in determining what we may call the "Hittite age," since the discoveries of Dr. Flinders Petrie have now removed all doubt from the minds of competent archaeologists as to the early date of the Mykenae antiquities.

A. H. SAYCE.

OBITUARY.

DR. C. SCHÜTZ.

THE death of Dr. C. Schütz at the age of eighty-seven, carries us back to the very early days of Sanskrit studies in Europe. At first, after Bopp, Schlegel, and Humboldt had made the existence of a Sanskrit literature known in Germany, to edit a single text like Nala, or a play like Sakuntala, was considered a very great achievement indeed. No one thought of attempting more; and to attack the difficult artificial poetry of Māgha or Bhāravi would have been considered, at the time, *ultra vires* by the best students of Sanskrit. Dr. Schütz was the first, or one of the first, who discovered the usefulness of Sanskrit commentaries, and was able with their aid to grapple successfully with the obscure style of the artificial poetry of India. In 1837 he published his translation of *Five Songs of the Bhatti Kāvya*, which was followed in 1843 by his translation of *Sisupālavadhāna*, and in 1844 the *Śaśi Kirātārguṇīya*. In all these translations Dr. Schütz showed himself a painstaking conscientious scholar; and though these poems themselves have almost ceased to interest European scholars, their study and that of their commentaries proved an excellent discipline to those who afterwards entered upon an independent examination of the treasures of Sanskrit literature, and who had perceived that a familiarity with the style of native commentators formed an indispensable condition of real progress. Unfortunately, Dr. Schütz was forced to fall out of the ranks of the advancing army of Sanskrit scholars by blindness, which attacked him in 1858. Since that time his name has been but little heard of among Orientalists. Some of his school-books for French and English literature seem to have enjoyed a wide and lasting popularity. He died at Bielefeld last month, deeply mourned by his numerous pupils and by his fellow-citizens. His name will always be mentioned with respect in the history of Sanskrit scholarship.

CORRESPONDENCE.

THE DATE OF THE FOURTH EGYPTIAN DYNASTY.

36, Bloomsbury-square: Oct. 18, 1892.

Mr. Petrie's statement in *Medium* as to the passage-angle of Senefru's pyramid completes a chain of astronomical evidence proving the commencement of the IVth Dynasty to have been very approximately 3700 B.C., an outline of which (pending fuller details) will, I think, be of interest to readers of the ACADEMY.

The entrance passage of the Medium pyramid has a polar distance (allowing for the azimuth error of the passage) of about 45°, and, if intended for observation of a circumpolar star, fixes the date of the structure within not very wide limits. Between 4900 and 2900 B.C. no naked eye star was within this distance of the pole, except the sixth magnitude star 126 Piazzii (xiii) which was so situated about 3820 to 3620 B.C., its minimum distance being about 36°. Allowing an uncertainty of a few minutes of arc, a date fifty years on either side of these extremes would satisfy the requirements of the case.

The passage-angle of the Great Pyramid is 3° 30' below the pole (3° 34' in the built portion, the latest). The Second Pyramid passage has also an angle of about 3° 31' polar distance (Smyth's measures—Perring and Vyse, whose angle measures are not accurate, give 4° 5'). Finally the northern "trial-passage" east of the Great Pyramid has the polar distance 3° 22' + or - 8'. Now at the date 3650 B.C. the star 217 Piazzii (somewhat brighter than that last named) was at a distance of 3° 29' from the pole, increasing to 3° 34' by 3630 B.C.

East of the Great Pyramid there are certain straight trenches (one at the N.E. corner) running respectively 13° 6', 24° 22', and 75° 58' east of North and west of South. At about the date named these trenches pointed very nearly to Canopus at setting and to Arcturus and Altair at rising, the average error of azimuth being less than a degree (always in the same direction). It is quite out of the question to regard this as accidental. There are not more than a dozen stars whose average magnitude is equal to that of the three named, and at any given date the odds are about 90 to 1 against three such stars rising or setting within a degree of three azimuths taken at random.

But even these differences of half a degree or so are accounted for. Refraction at the horizon amounts to about 35' of arc; if we assume that the Egyptian (?) astronomers took it roundly at 30°, and that they intended to observe the stars on the true and not the apparent horizon, we find the azimuths would have been (3645 B.C.):—

Canopus	13° 3' (W. of S.),	Trench	13° 6'
Arcturus	24° 23' (E. of N.),	"	24° 22'
Altair	76° 0' " "	"	75° 58'

These figures speak for themselves. The dates 3645 B.C. for the trenches and external works, and 3630 B.C. for the completion of the entrance passage, with an interval of fifteen years, accord with the probabilities of the case. It should be remembered that they are deduced quite independently.

It only remains to add in this place that the data employed are Mr. Petrie's measures, Mr. Stockwell's tables of the place of the pole from 8000 years prior to 1850 A.D., and the stellar proper motions of the last Greenwich Ten-Year Catalogue (for Canopus, the Melbourne Catalogue).

The net result is that the three reigns of Senefru, Khuffu, and Kaffra may be definitely assigned to the century 3700-3600 B.C. It is interesting to note that this follows close upon the period of Sargon and Naram-Sin in Babylonia (3800-3750 B.C.). These monarchs, therefore, preceded the great Fourth Dynasty kings, and their conquest of the Sinaitic Peninsula

cannot be placed in the period of decline in the Sixth Dynasty. It was prior to that of Senefru's, but apparently lasted only about one generation after Naram-Sin before it gave way before the spreading power of Egypt.

The pyramids, following so soon after the revival of astronomical science under Sargon, taken in conjunction with the statement of Herodotus that they were ascribed by the Egyptians to a shepherd, Philiton, and with the fact of a great artistic revival under the Fourth Dynasty, is significant. So too are the laboriously broken statues of Kaffra and like remains. Have we here an early example of Semitic influence and subsequent reaction, paralleled 2000 years later under Khuenaten?

G. F. HARDY.

SCIENCE NOTES.

THE first meeting of the Linnean Society for this session will be held at Burlington House on Thursday next, at 8 p.m., when the Rev. Prof. Henslow will read a paper on "A Theoretical Origin of Endogens through an Aquatic Habit."

THE following is the list of nominations for the council of the London Mathematical Society for the session 1892-3, which will be balloted for at the annual meeting on November 10: President, Mr. A. B. Kempe; vice-presidents, Messrs. Basset, Elliott, and Greenhill; treasurer, Dr. J. Larmor; hon. secs., Messrs. M. Jenkins and R. Tucker; other members, Mr. H. F. Baker, Drs. Forsyth, Glaisher, Hill, and Hobson, Messrs. J. Hammond, Love, and J. J. Walker, and Major Macmahon, R.A. After the election, the retiring president, Prof. Greenhill, will deliver an address.

THE committee appointed by the British Association—in conjunction with the Society of Antiquaries, the Anthropological Institute, and the Folklore Society—to organise an ethnographical survey of the United Kingdom, have issued a circular stating that, as a preliminary step, they propose to record for certain typical villages and the neighbouring districts—(1) physical types of the inhabitants, (2) current traditions and beliefs, (3) peculiarities of dialect, (4) monuments and other remains of ancient culture; and (5) historical evidence as to continuity of race. As a first step, the committee desire to form a list of such villages in the United Kingdom as appear especially to deserve ethnographic study, out of which a selection might afterwards be made. The villages suitable for entry on the list are such as contain not less than a hundred adults, the large majority of whose forefathers have lived there so far back as can be traced, and of whom the desired physical measurements, with photographs, might be obtained.

DR. ALFRED SCHOFIELD'S *Elementary Physiology for Students* will be published early next month by Messrs. Cassell & Co., with coloured plates and other illustrations.

PHILOLOGY NOTES.

THE opening meeting of the forty-ninth session of the Philological Society will be held at University College, Gower-street, on Friday next, at 8 p.m., when Prof. Skeat will read a paper on "Fresh Ryme Tests for Chaucer." Among the other papers promised for the session—besides two Dictionary evenings by Dr. J. A. H. Murray and Mr. Henry Bradley (the president of the Society)—are: "The Assimilation of Pretonic *n* in Celtic Suffixes," by Mr. Whitley Stokes; "The Extensions of the Alliterative Line in Old English Verse," by Prof. Frank Heath; "Celtic Etymologies," by Mr. J. Strachan; and "Greek Etymologies," by Mr. E. R. Wharton.

DR. R. N. CUST, speaking as "one of the oldest students of the languages of British India," has addressed a memorial to the Secretary of State, urging the desirability of encouraging oriental research by awarding honorary distinctions to those who have distinguished themselves in the advance of Indian literature, archaeology, and culture, whether Europeans or natives. Some passages of his memorial seem to us to ignore the amount of good work that is being done to-day by members of the Indian services; nor has their work been entirely unrecognised by the Government.

THE last number of the *Babylonian and Oriental Record* (David Nutt) contains a paper by Mr. Theo. G. Pinches upon some cuneiform inscriptions from Assuinnak, which have been discovered by the French Assyriologist, M. Pognon. The other papers are continuations. Prof. Terrien de Lacouperie traces Hindu influences upon early Chinese civilisation, in connexion with the beginnings of Taoism; M. Raoul de la Grasserie examines the rhythmic of Arabic poetry, with reference to the theory of the late Stanislas Guyard; and Mr. W. St. Chad Boscawen prints translations of two more letters from the Tel el-Amarna Tablets in the British Museum.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Oct. 18.)

DR. E. B. TYLOR, president, in the chair.—Major R. C. Temple read a paper on "Developments in Buddhist Architecture and Symbolism, as illustrated by the Author's Recent Exploration of Caves in Burma." He commenced by saying that the object of the paper was chiefly to draw attention to the extraordinarily rich, and for the present practically untouched, field for the ethnographer and antiquary existing in Burma. He exhibited some photographs of life-size figures in wood, carved by a well-known artist of Maulmain, of the "four sights" shown to Buddha as Prince Siddhartha on his first visits to the outer world—viz., the old man, the sick man, the dead man, and the priest; and also some admirable gilt wooden representations from Rangoon of Buddha in his standing and recumbent postures, with his begging bowl, and seated as King Jambupati, surrounded by priests and other worshippers. He next showed a remarkable set of gilt wooden images from the platform of the great Shwedagon pagoda at Rangoon, of *nats*, *belus*, *hanuman myauks* and other Spirits believed in by the Burmese, seated on the steps of a lofty *tagon-dain*, or post, on the top of which is always perched the figure of the *henth* (*hauu*), or sacred goose, which apparently protects pagodas in some way. From these he passed on to four representations of large glazed bricks or tiles from Pegu. These curious, and (so far as English Museums are concerned) probably unique antiquities may be presumed to be at least 400 years old, and formed at one time the ornamentation of the three procession paths round a now completely ruined pagoda. They represent the march, battle, and flight of some foreign army, represented in true Indian fashion with elephant, monkey, and other animal faces. Some of the figures are clad in Siamese and Cambodian fashion. The glazing is remarkably good, and Indian influence is clear in their construction. They may probably represent a scene from the Ramayana, which is a mutilated form is well known to Burmese mythology. These were followed by a huge figure of Buddha from Pegu in his recumbent attitude, which may be referred to King Dhammacheti who flourished in the fifteenth century. This image is 181 ft. long and 46 ft. high at the shoulder. It is built of brick and is well proportioned throughout. Its history is lost, and so was the image itself until 1881. Pegu was utterly destroyed about 1760 by the Burmese, and the interest in its holy places lost for more than a generation. This image became jungle-grown and hidden from view, and was accidentally discovered by a railway contractor searching for ballast for the line in the neighbourhood. General and detailed views of the awgun Cave were shown, exhibiting the

wonderful extent of its decoration with a vast number of terra-cotta tablets and images in wood, marble, alabaster, and other material, and the extraordinary variety and multitude of the objects connected with Buddhist worship, both ancient and modern, to be found in it. The Kawgun Cave is the richest of those visited by Major Temple; but he explained that he had examined about half a dozen others in the district, and had since gathered positive information from native sources of the existence of about forty altogether. Many of these are hardly inferior to Kawgun in richness of Buddhist remains, and several are said to contain in addition ancient MSS. which must now be of inestimable value. A few such MSS. have actually been found. It will thus be seen how great and valuable is the field, and how well worth systematic study by competent students.

FINE ART.

ART BOOKS.

The Claims of Decorative Art. By Walter Crane. (Lawrence & Bullen.) Ah, that we could all love one another, and never covet wealth or honour or power of pictures or anything else that is not ours! Oh, for liberty, fraternity, equality, when there would be nothing to covet, for each would share alike, and all would belong to all! When there could be no class, no privilege, no rich, no poor, no distinction between art and craft. When each would bear his share of common toil, when the artist should do his turn at cleaning chimneys, and the statesman take his spell at carting manure. Ah, then indeed, and not till then, shall we have real living art, decorative or otherwise; Raphaels for the asking, Walter Cranes by the bushel. But should we? Mr. Walter Crane and Mr. Morris seem to think so, but they stop short of proof. Is it not at least open to argument that, under such Utopian conditions of existence, art would be a troublesome superfluity. Taking human nature as it is, if every man had his necessary wants assured him, would he be particular about the shape of his spoon or the pattern of his wall-paper; and if he were, would he in a communistic household be able to gratify his special taste? There are, we fear, a good many things to be thought out before launching such a revolution as would be necessary to make the experiment. In the meanwhile, we are glad to have Mr. Walter Crane to exercise his charming skill for our delight. On those who are blind to the beauty of such designs as he produces, we fear that no improvement in social conditions will have much effect. So far as the history of the world has gone, we are not aware of any great school of art that has developed under communistic auspices. Mr. Walter Crane, however, has the courage of his convictions, and pleads his case fairly and eloquently. No one can read his book without cordially admiring the spirit that animates it, and agreeing with him to a very great extent as to the deep and widespread evils for which he desires to find a remedy.

Where Art Begins. By Hume Nisbet. (Chatto & Windus.) As far as we can judge from this book, Art begins by the eating of vegetables; at all events, it ends with it, as Mr. Nisbet distinctly avers that a man cannot be a true artist in its highest sense unless he be a vegetarian. What makes the matter more difficult is that from the Preface it would appear that, wherever art may begin, it is certainly not at the beginning, for he tells us that he has already written two books, and adds: "In the first book I have attempted to give the Alpha of Art; in the second I have given the Omega, as far as I myself know about Art; and in the present I have sought to give something of what lies between."

"Where Art Begins" is therefore plainly

somewhere in the middle—so far as Mr. Hume Nisbet knows about art. And he knows a great deal; and he writes very pleasantly and easily, and at times very strongly and poetically. Nor do certain eccentricities of opinion and quaint terms of expression lessen the pleasure of reading his book. He can tell a story well, he can paint a word-picture brilliantly, and criticise the art of others soundly and kindly; he has many interesting experiences to tell, many a good piece of advice to give. This volume is indeed in all respects the best which he has given us, and we hope that no one will be discouraged from dipping into its entertaining pages by the sight of its ugly cover.

The Principles of Ornament. By James Ward, Head Master of the Macclesfield School of Art. Edited by George Aitchison. (Chapman & Hall.) This is a revised edition of a book founded on lectures delivered by Mr. Ward to his pupils, and represents with tolerable clearness the elementary principles of the subject. It is well arranged and illustrated, and appears under the protection of Mr. Aitchison. In its present shape it may be found a useful little manual.

The Art of Sketching. By G. Fraipont. Translated by Clara Bell. (Cassells.) This is a nice little book, which amateurs and beginners may find useful. The illustrations are pretty, but somewhat too finished for examples of "sketching." They are on too small a scale also, and give the student no guide as to the expressiveness of touch. After all, this is something, notwithstanding what the author says.

CORRESPONDENCE.

MODELS OF THE MAHABODHI TEMPLE.

London: Oct. 27, 1892.

General Cunningham, in his work on the Mahabodhi Temple to which I adverted last week, states in his Preface (p. ix.) that Mr. Beglar, in carrying out the restorations, added four corner pavilions to the main temple, on the authority of a small stone model of the old temple as it stood in mediæval times, which he found among the ruins. General Cunningham tells us that this additional work has been much criticised, and that both he and Mr. Beglar have been roundly abused for it. The General further adds that he has discovered a second model of the Mahabodhi in the Indian Museum at Calcutta found at Mrohaung, the ancient capital of Arakan.

I have no particular desire to plunge into what is really a barren controversy; but I think it right to note the following facts, which go to show that Mr. Beglar was in fact right in his "restoration." Models of the Mahabodhi are common in Burma in many materials, and in all sizes from forty or fifty feet high downwards. It was, indeed, a practice to construct large working models of great buildings as a guide to the architect. A good example of this is to be seen at Mingun near Mandalay, in the case of the huge pagoda there projected by King Bodawphaya about 1781 A.D. and never finished. Both the unfinished remains of this pagoda, probably the largest brick building, even as it is, that exists, and its models are figured in Yule's *Embassy to Ava*. It was this pagoda that Symes and Cox saw in progress during their respective embassies in the last century.

As to the Mahabodhi models, I had a wooden one of the upper part of the tower for some time in my possession at Mandalay. It had evidently formed part of the late King's property, and was a portion, no doubt, of a complete model about six feet high.

There is one some twenty feet high on the platform of the great Shwezigon Pagoda at

Pagan. This is still held in respect, and whitewashed periodically. There is another, of modern structure probably, and much debased in form, near the ruined Mahāchēti Pagoda at Pegu. This is also kept whitewashed. There is a third very fine and complete one at Pagan, which is much larger, say forty feet high, and in very good preservation, though old. I may note here that the extreme dryness and almost complete desertion of the site of Pagan has served to maintain its ruins in an unusually complete form.

Now as to dates. The Shwezigōn Pagoda was originally built by the great king Anawratāzaw in the eleventh century A.D., and restored with much grandeur by another great king, Sinbyūyin, about 1765 A.D. The Mahāchēti Pagoda was a frequented shrine in the days of the great king Dhammachēti, of Pegu, in the fifteenth century A.D. The model at Pagan I think dates back unquestionably to a time previous to the complete desertion, after desolation, of that city in 1280 A.D. In any case the construction of these models was long anterior to Mr. Beglar's operations, and had no reference whatever to the controversy that arose over them.

Now as to the Shwezigōn model, I do not clearly recollect whether it has four small pavilions at the corners, and in my photographs of the pagoda unfortunately the base of the model is hidden by other structures. But as to the other two models there can be doubt. They have each pavilions at the corners. Indeed, any photograph of the large model at Pagan might almost have been taken from the restored Mahābodhi itself, so like are the two structures, even to the corner pavilions.

Here then we have a large scale model of the Mahābodhi, which is at least 600 years old, showing the corner pavilions. To my mind therefore Mr. Beglar was no doubt right in his action, and his opponents wrong in their criticism.

R. C. TEMPLE.

NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week include: (1) The Institute of Painters in Oil Colours; (2) The Royal Society of British Artists—who have elected as their new members Mr. W. Prescott Davies and Mr. R. Talbot Kelly; and (3) at the Goupil Gallery, a collection of landscapes by Hervier, who painted in the manner of the Barbizon school.

MESSRS. SIMPKIN, MARSHALL & Co. will publish immediately an edition of *Othello*, in imperial quarto, illustrated by Mr. Ludovico Marchetti. The illustrations comprise twenty chromolithograph reproductions of water-colour drawings, besides numerous engravings in the text.

THE *Brighton Herald* is about to publish a series of articles upon the Willett collection of pottery in the Brighton Public Museum.

WE have received the thirteenth Annual Report of the Archaeological Institute of America, which contains the first detailed account of the excavations conducted by the American School in the Peloponnese last winter. The most important of these was on the site of the Heraeum at Argos, where the ground plans of two temples were laid bare. Between the two was found a deep stratum of black earth, full of fragments of pottery, bronzes, and innumerable small objects. All of these are archaic: none are as late as the fifth century B.C., while many point to the remotest antiquity, resembling objects from Mycenae and Tiryns. Sculptured fragments found in the later of the two temples (which is associated with the name of Polyclitus) show an analogy with the

sculptures of the Parthenon; and in particular a fine marble head of life size, supposed to represent Hera. The excavations at Sparta were comparatively unfruitful, for it became evident that the old city had been repeatedly razed to the ground and rebuilt. The most interesting discovery was that of a large circular building, which may be identified with one mentioned by Pausanias as having been erected in the second half of the seventh century B.C.

SINCE we wrote so far, Dr. Charles Waldstein, the director of the American School, has issued a preliminary report on the excavation of the Heraeum, illustrated with eight photographic plates (London: Ascher). These illustrations enable us to form some judgment of the head of Hera (whose artistic merit Dr. Waldstein does not seem to have exaggerated), and also of the archaic character of the terracotta figurines, of which no less than twenty-seven are here reproduced. It is much to be hoped that the excavations will be continued during the coming winter: even at present they take rank only next after those of Schliemann and of the Germans at Olympia. It remains to be seen what the French will find at Delphi, where M. Homolle has just arrived to superintend operations.

At a recent meeting of the Académie des Inscriptions, M. Heuzey drew attention to the similarity of subjects on a gold ring from Mycenae and on a bas-relief in the Louvre with Hittite characters. They both represent a stag-hunt, in which the stag is being hunted from a chariot; and in both cases the stag has peculiar palmated antlers, such as in the species called *hamur* by the Arabs. But in the Mycenaean ring the attitudes are infinitely more bold and lifelike. From its resemblance to Assyrian art, the Hittite sculpture may be assigned to the ninth century B.C.

THE STAGE.

"THE DUCHESS OF MALFI."

THE Independent Theatre has pleased a few, and, it is to be feared, displeased many, by its production of Mr. Poel's version of "The Duchess of Malfi." But it is the ill-advised whom on one account or another it has now vexed; it is the wisest whom it has at last done something to satisfy. I said "at last." That was ungrateful. For, once at least before, the Independent Theatre—eschewing mere eccentricity and the "experimental" drama (a pretty word, very, for the dull or the unseemly)—once before was it occupied with work of genius and high literary art, or with work at all events by a writer whose genius, here and there, is not to be gainsaid. Did it not—after a dose of that which was loathsome in Scandinavian endeavour, putrid in Scandinavian accomplishment—did it not give us, for change, the lucid realism of M. Zola? "Thérèse Raquin," as a performance, was not all that it was said to be; but, as a piece—well, there was some good reason for going to see it.

And now, after a *régime* more or less of the experimental and unnecessary, we have again a great man's work. The Independent Theatre has once more approached literature—has realised that to be merely revolutionary, or to be unseemly with dullness, is not, after all, to be sufficing. We have had a taste of Webster—Webster, it is true, with the lime-light turned on at the appropriate moment; Webster, with a skirt-

dance; Webster, with a measure of scenic effect, dexterously shocking, or dexterously entertaining, as the case may be, to the modern taste. But still a classic—a giant in conception and writing—a strong tower in comparison with a puny earth-work. Excellently has Mr. Swinburne said of him, "There is no poet morally nobler than Webster." Fearlessly has Mr. Gosse asserted that "The Duchess of Malfi" is "a masterpiece excelled only by 'King Lear.'" And, if I take down my volumes of Lamb's *Specimens*, I find that, in a little footnote, Elia becomes most eloquent and most descriptive when he descants upon this play. "To move a horror skilfully, to touch a soul to the quick, to lay upon fear as much as it can bear . . . this only a Webster can do." And, again, contrasting inferior writers with this potent if imperfect master, "They know not how a soul is capable of being moved; their terrors want dignity; their affrightments are without decorum." But Webster, with all his qualities, had faults that were of his time, along indeed with faults, or deficiencies, that were his own. Among the latter I would note some absence of clearness in exposition. The relation of character to character, the how and wherefore of the minor events—these things are not invariably made plain: Webster himself, perhaps, could hardly have passed creditably through a searching examination into them. And among the faults, or accidents if you will, of his time were—one need hardly say it, but that it affects his acceptability upon the modern stage—the permitted coarseness, the absence of reticence on matters we are not accustomed to define, and, in mechanical arrangement, the frequent shifting from scene to scene within the compass of a single act—a point in which no English dramatist, as far as my remembrance carries me, went wholly right, until the trick had been learnt from the French masters of construction of our own time.

Mr. Poel, in a version reverent and tasteful by the absence of additions, has dealt with the deficiencies of Webster's epoch with great judgment and tenderness. As far as it is possible to be so, the piece is now what on the play-bill it is asserted to be—"re-arranged for the modern stage." And if the modern stage should turn out, after these initial performances of the new version, not quite willing to have it, that will be not so much on account of the irrepressible horrors—the modern stage has no deep-seated aversion to them—as on account of the limited measure of interest which that stage displays in the achievements of literature, in the noble dealing with almost baffling themes, in the vigour and affluence of literary imagination and style. The similes of Webster—pregnant, and less far-fetched than much of the imagery of his contemporaries—are rather lost upon a public and upon players who account inflation to be poetry and familiarity to be wit. "Cover her face; mine eyes dazzle; she died young" is one among a hundred lines, for instance, in which a writer of stately simplicity—born writer, rather than playwright—requires to be heard by those to whom the suggestive is sufficient:

requires, in a word, to be met half way along his road. Then, again, though there are hints of lightness, there is no touch whatever of actual comedy. And when the tortures so characteristic of the Italian temperament—a temperament never more inventive than when spurred on by the motive of cruelty—when these are tried upon the long suffering Duchess—when crazy folk yell in an adjoining chamber, and a hand that seems to her dead and cold is proffered to her where she expected a live one—an audience without imagination, without historical knowledge, versed only in the commonplace and the cockney, titters, it may be, or becomes indifferent. The reception was "mixed"; but on the whole—and especially on the part of art's real students—it was cordial and hearty. The last act, I would add, is distinctly too long drawn out.

Much of Mr. Poel's best work, however, went into the training of an intelligent company, not without novices, and not particularly accustomed to work together. His rehearsing not only ensured a certain smoothness and expressiveness of general movement, but did much—one must suppose—towards making comparatively inexperienced actors, like Mr. Sidney Barraclough and Mr. Rawson Buckley, not inadequate to the parts assigned to them. Mr. Bassett Roe bore himself with dignity and ease as the Cardinal, through whose influence—for such appears to be Mr. Poel's reading of the situation—the forces of the Church in its bad period, the terrors of the Inquisition, are brought to bear upon the ill-fated Duchess. Mr. Murray Carson, as Daniel de Bosola, filled a great part, upon the whole, satisfactorily. Time might induce in his performance—especially in his method of delivery—greater variety than he compassed on the occasion I saw him; but a fine physique and an alert intelligence and great earnestness go far towards making one excuse defects which are chiefly mechanical or technical. Miss Mary Rorke, with a dignified and graceful presence, and a voice completely at her service, and an unusual sense of the simplicity of pathos, was, as the Duchess, an interesting and satisfactory figure. And Miss Hall Caine, a young sister of the novelist, filled out to completeness, by her intelligence and her sunny and sympathetic style, the small part of Cariola, an attendant as devoted to the Duchess as was Charmian to Cleopatra. Some people thought the "Dance of Death," as Mr. Arthur Dillon had devised it, was too horrible: it had to me the fascination at once of the beautiful and the macabre. Horrors there were in the performance, and in the piece, of necessity; but the Independent Theatre—sometimes too little in touch with the main-stream of English life and thought—may well permit itself to give a piece in which literature is burdened with horrors. It has more than once indulged its supporters with a piece in which horrors are unburdened with literature.

FREDERICK WEDMORE.

MUSIC.

OBITUARY.

ROBERT FRANZ.

It is close on half a century since Schumann reviewed Robert Franz's first set of songs in the *Neue Zeitschrift für Musik*. The composer-critic detected in the early works of some of his contemporaries signs of coming greatness. He prophesied well concerning Chopin, Berlioz, Brahms; and his prophecies have been fulfilled. And so, too, he foresaw the exceeding great merit of Robert Franz.

Born at Halle as far back as 1815, ten days after the Battle of Waterloo, this composer showed early love for music; but, as in so many cases, his father objected to music as a vocation. However, he overcame his parent's scruples, and devoted himself with enthusiasm to composition. He wrote more than 250 songs, and in them is to be found a happy combination of nature and art. The Volkslied element prevails, but in his pianoforte accompaniments science plays a part. The rich harmonies and the skilful writing, bearing the impress of Bach, one of the composer's idols, support and strengthen the melodies; and, following in the footsteps of Schubert and Schumann, he was always anxious to reveal the full meaning of the words. He finds the right mood; and every little bit of colour, and all the lights and shades, serve to intensify that mood. In a very few years Franz made a name by his songs; but the sudden loss of hearing and a malady of the nerves interfered with his creative work. It was then that he devoted himself to the scores of Bach and Handel.

This is scarcely the moment to discuss at length his reconstruction of the scores of Handel's "Messiah," Bach's "St. Matthew Passion" and "Magnificat," &c.; fiercely has the battle raged about these works, and bitter have been the attacks on the man whose sole desire was to carry out, to the best of his ability, the intentions of the two great Saxon composers. In his *Oeffener Brief an Eduard Hanslick*, Robert Franz clearly explained that the scores, as left by those masters, were incomplete, and, in places, were little more than sketches. Certain purists cry out that a composer's text must not be tampered with; these must be left to enjoy the shadow instead of the substance. But other critics are more reasonable: they acknowledge the necessity of reconstruction of some sort, but find fault with the particular methods adopted by Franz. With such, a discussion is not only possible, but also profitable. Robert Franz has, however, achieved a great victory; he has forced musicians to look seriously into the matter. The old "flute and double-bass duet" style of interpreting the old masters is discarded by all serious men; the principle of "Bearbeitung" is recognised, and the actual merit of the Franz accompaniments can be settled at leisure. In religion, philosophy, and art, quarrels have often arisen through the wrong use of words. In the discussion concerning the accompaniments, whether of Mozart or of Franz, it were well to omit the misleading epithet "additional," which lashes into fury the minds of ultra-conservatives. They are certainly additions to the music as left by Bach and Handel, but merely substitutions for certain parts not in the scores, which existed in the minds of the composers.

Only last summer I spent a pleasant morning with Robert Franz. He took down his score of the "St. Matthew Passion," and pointing now to this passage, now to that, tried to show me how the accompaniments which he had provided were scarcely his own, but natural developments from germs supplied by the composer. He complained, too, bitterly of the opposition which he had met with in his own country,

and from men whom one would have thought fully capable of understanding the nature of his aims, and willing to sympathise with the reverent spirit in which he worked.

J. S. SHEDLOCK.

MUSIC OF THE WEEK.

ON Tuesday evening there were no less than two novelties at the Olympic Theatre; the first was Mozart's "Schauspieldirector," and the second Mr. Granville Bantock's "Caedmar," and it would be scarcely possible to imagine a greater contrast than that offered by these two works. In the first, flowing melody, simple harmonies, and simple structure; in the second, interrupted melody, compound harmonies, and complicated rhythms: the one represented the eighteenth, the other the nineteenth century. The "Schauspieldirector," a *pièce d'occasion* in one act, was written by Mozart for some court festivities at Schönbrunn in 1786, and in it there were naturally allusions to passing events. The music is bright and clever. This, however, was not actually the piece produced at the Olympic. Some thirty years ago L. Schneider published a new version of the work—additional music, new text; and in this Mozart himself is the hero (?) of the opera, composing the "Zauberflöte" under Schikaneder's direction. Otto Jahn, in his *Life of Mozart*, disapproves of the version; and certainly, if weighed in very critical balances, it will be found wanting in respect to the master. But, after all, it was originally only a *jeu d'esprit*; and provided it be well played, and create a laugh, no serious injury is done to Mozart. In the performance, the two rival *prime donne*, Miss Marra and Miss Elena Leila, made a favourable impression. Mr. Temple, as the manager, was good; but Mr. Tate, as Wolfgang, was not in good voice—anyhow, not in good tune. Mr. Bantock's "Caedmar" is a work in which almost everything seems borrowed from Wagner—plot, method, and music. But the dress of the Bayreuth master does not exactly fit him, and the result is, therefore, unsatisfactory. Of course, Mr. Bantock, who is young, probably thought he could not do better than imitate so great a master of the dramatic art, but he probably forgot that mere imitation of the letter would not render his work successful. In the plot we have a real "apotheosis of adultery," the name unfairly given to "Tristan," but the personages are merely lay figures possessing no real interest, and commanding no real sympathy. As to the music, with few exceptions, it is out and out Wagner. Mr. Bantock displays, however, a certain skill in writing and experience in orchestration; and some day, when he has emerged, he may produce something of sterling value. Madame Duma, as the woman beloved by the knight Caedmar, showed taste and feeling.

At the Saturday Concerts on Saturday, part of the programme was devoted to Liszt, and the selection from his works was a good one. The programme included a very sound, clever, and promising Overture by Mr. Barclay Jones.

The Monday Popular Concerts commenced on Monday evening. Señor Arbos proved an able and conscientious leader. Mlle. Sumowska gave a pleasing, though somewhat fanciful reading of Beethoven's "Pastorale" Sonata. Miss L. Lehmann made her first appearance since her long illness, and was well received.

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